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953.94
Z.

Charles Henry Edmund Forbrum.
J.P. F.S.A. D.L.

303293495

I.

No. 3. Two Fibulæ, of beaten gold. Antique Italo-Greek. Length, 8 inches. MRS. BURT.

SCIENCE AND ART DEPARTMENT,

South Kensington Museum.

CATALOGUE

OF

THE LOAN EXHIBITION

OF

ANCIENT AND MODERN JEWELLERY

AND

PERSONAL ORNAMENTS.

MDCCCLXXII.

LONDON:
PRINTED BY JOHN STRANGEWAYS, CASTLE STREET,
LEICESTER SQUARE.
1873.

SCIENCE AND ART DEPARTMENT

OF THE

COMMITTEE OF COUNCIL ON EDUCATION,

SOUTH KENSINGTON.

Exhibition of Ancient and Modern Jewellery and Personal Ornaments,

AT THE SOUTH KENSINGTON MUSEUM, FOR PURPOSES OF PUBLIC INSTRUCTION, IN JUNE 1872.

At South Kensington, 10th day of November, 1871, by the Right Honourable the Lords of Her Majesty's Privy Council for Education :—

An Exhibition of Jewellery, Ancient and Modern, made before 1860, is to be held in the South Kensington Museum next year, in June.

The following Ladies are requested to act as a Committee to aid in obtaining Loans of Jewellery :—

H.R.H. the Princess Louise, Marchioness of Lorne.	The Countess Brownlow.
H.R.H. the Princess Mary Adelaide, Duchess of Teck.	The Countess Somers.
The Duchess of Marlborough.	The Countess Granville.
The Duchess of Manchester.	The Lady Mildred Hope.
The Marchioness of Westminster.	The Lady Dorothy Nevill.
The Marchioness of Ripon.	The Lady Londesborough.
The Countess of Tankerville.	Lady Wyatt.
The Countess of Warwick.	Mrs. Drury Fortnum.
The Countess Spencer.	Mrs. Gladstone.
The Countess of Carnarvon.	Mrs. Holford.
The Countess of Cork and Orrery.	Mrs. Alfred Morrison.
	Mrs. MacCallum.
	Mrs. Gambier Parry.

With MacLeod of MacLeod as Secretary.

The Committee to promote this Exhibition met for the first time on Thursday, the 21st March, 1872, Her Royal Highness the Princess Louise presided. Regulations then agreed to :—

1. The Committee request the possessors of Specimens of Ancient

ASHMOLEAN MUSEUM
OXFORD

and Modern Jewellery and Personal Ornaments, remarkable either for the artistic design, or the fineness of the stones, or the skill displayed in their setting, to lend specimens to the South Kensington Museum, with the view of promoting the general improvement of the taste of the designer, the producer, and the public generally.

2. The specimens may consist of jewellery and fine art in gold and silver of all kinds used for personal wear. All kinds of Orders, Badges, etc. would thus be admissible.

3. It is known that there is much ancient family jewellery in the country, and the Committee desire to borrow it for this Exhibition.

4. Arrangements will be made to enable lenders of jewellery to have the use of their loans whenever they desire it.

5. It is proposed that the Exhibition shall open early in June, and the objects be returned, if it be wished, at the end of July.

Rules respecting the Reception, by the South Kensington Museum, of Jewellery Lent for the Special Loan Exhibition.

1. Lenders of Jewellery will be admitted free to the Exhibition when the Museum is open to the public, on signing their names in a book at the entrance.

2. Special arrangements will be made for the care of the Jewellery lent for exhibition, but the Museum, following the rules of the Royal Academy and other bodies, will not be responsible for loss or damage.

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INTRODUCTORY REMARKS.

JEWELLERY is commonly understood to mean objects of precious materials worn for ornament on the person; certain specimens, therefore, which from their decorative character have been included in the present collection, do not, strictly speaking, come within its proposed scope. It has been felt that where an object of personal use offered on loan was good in point of art, rich in material, and generally of an interesting character, it was not advisable to mark the line of exclusion too rigidly.

Jewel, a word which comes to us through the French *jouel, joyau*, from the Latin *gaudium* (joy), is sometimes used in the present day as if it only meant a precious stone; but the expression 'jewels of gold and raiment,' as employed by the translators of our Bible, conveys more truly the signification of the word; such, moreover, as it bore in inventories, and other documents of the 16th century. In the brief descriptions of the following catalogue, the word jewel is by no means restricted to a precious stone, but is applied to any object of rich material and workmanship which is intended to be worn for ornament on the person. In this sense jewellery is very ancient—coeval with the earliest civilisation of which we have any record,—and it may not be without interest to indicate the countries in which we know it to have been early developed, to mark some of the more prominent characteristics which distinguished their productions, and to trace, as briefly as possible, something of the history of the Art of Goldsmiths' Work.

The earliest jewellery to which a date can be assigned is that of the ancient Egyptians, unless we regard as jewellery the very ancient examples of gem-cutting which the Assyrian cylinder-seals afford; these, however, were merely strung on a cord passed through them lengthwise. and were thus worn on the arm. Happily, important specimens of Egyptian art have come down to us; this we owe mainly to the peculiar manner in which they evinced that reverence for the dead which they professed in common with other ancient nations. Their elaborate manner of burial has supplied the sources of our knowledge of the jewellers' art among them; not only was it requisite for those whom they sought to honour that the body should be embalmed with the utmost skill, but that it should be deposited in cases and sarcophagi, often wrought with the greatest labour, and in tombs on which all their art of decoration was lavished. Moreover, the treasured personal ornaments of the deceased were buried with them, and thus the tombs have yielded rich evidence of the jewellers' art at a period so remote that the antiquity of nations, even as early as the Phœnicians and Etruscans,

cannot be said to have begun. There have thus been preserved the decorations of those who were rewarded for valour, as well as the ornaments of those whose riches or rank enabled them to be lavish in coronets of gold, armlets, collars, pendants, rings, and bracelets. The wonderful treasures, dating from about 1800 B.C., found by M. Mariette in the coffin of Queen Aah Hoteb, at the entrance of the Valley of the Tombs of the Kings, near Thebes, illustrate the early splendour and admirable workmanship of Egyptian jewellery; they were lent by the Viceroy of Egypt to the Exhibitions of 1862 and of 1867, and have been fully illustrated and described.

The characteristics of Egyptian jewellery are a breadth of design, and a massiveness of character, which suit well with the art of a race who built the Pyramids and Karnac. The outline is peculiar and expressive rather than elegant, and details are wholly subordinated to the general motive. The emblematic character of their ornament is adhered to, and symbolism pervades the minute objects of their jewellery as it does the colossal conceptions of their architecture.

Unbroken surfaces were retained, although their artists were familiar with the processes of repoussé, or beaten work, soldering, and chasing. In the latter they have never been excelled, perhaps scarcely equalled, by the goldsmiths of any other period or race. A special characteristic of their jewellery is the rich inlay of surfaces with coloured materials—thin slices of polished stones or vitreous pastes. To this instinctive love of colour the gold was subordinated, and often treated merely as a means of securing and displaying materials deemed more effective.

This striking and peculiar style of ornament was probably derived from a region where gems were abundant. From time immemorial this surface decoration has been a tradition of the jeweller's art in the East, and from thence it appears to have been carried by the Gothic nations, and, as we shall have occasion to note, influenced Europe in subsequent ages.

Of Assyrian jewellery we know little from actual examples, but a good deal can be learned from the details of their elaborate bas-reliefs; and it may well be supposed that the employment of personal ornament was abundant among a race who were, perhaps, the most lavish in the use of goldsmiths' work of any ancient people. Not only vessels of gold were among them at their feasts, but couches, tables, thrones, even statues and buildings, were overlaid with gold.

Turning next to the Phœnicians, we find that they were rather the merchants who had possessed themselves of the carrying trade of the ancient world, than a race having a distinctive art of their own. Specimens of jewellery known with tolerable certainty to be theirs are rare, and the character of such specimens is an Orientalism in which Assyrian, and perhaps Egyptian influence, can be traced. Two gold seals set with scarabs of green jasper, shown by Mr. Drury Fortnum, are Phœnician (No. 778.) Two elaborate discs of gold among the

splendid collection of antique jewellery contributed by Mrs. Burt have been thought to be Phœnician; they are more probably early Asiatic Greek. (Nos. 16, 17.)

With the Etruscans begins for us a comparatively intimate acquaintance with the whole detail of personal ornament. Their tombs, for the most part reverenced by their Roman conquerors, have preserved to our own day treasures of wonderful workmanship, such as excite keen art-rivalry among the most skilful modern goldsmiths: and here, again, the persistence of tradition in the art of the jeweller comes curiously to our aid. The Etruscans practised their peculiar arts in perfection probably at the time of their greatest dominion in Italy, between 600 and 700 B.C.; and these arts were not lost even so late as the period of the Roman empire. More striking still, workmen practising the ancient processes were found by Signor Castellani in the mountainous districts of the Abruzzi; and his knowledge, aided by their hereditary skill, succeeded in reviving some at least of the more difficult methods in use among the ancients.

The goldsmiths' work of the ancient Etruscans is distinguished by ingenuity of design, richness of surface decoration, and extreme delicacy of manipulation; by skilful employment of repoussé or beaten work, abundant use of corded and other wire ornament, and by granulated work of the utmost minuteness and equality. The last is not only spread over surfaces either flat or shaped by repoussé, or hammering, but is also arranged in elegant and elaborate patterns. This granulated work, produced by soldering to the surface rounded grains of the metal—a dust of gold—requiring a lens to examine it fully, produces a richness of effect, a warmth, so to speak, of surface-decoration unequalled by any other process. The finest specimens produced by the Etruscans and Greeks still defy the competition of the most expert of modern workmen, although a great step towards recovering the art has been made this year by Signor Castellani, as proved by the reproductions of granulated work shown by him in the International Exhibition.

In Etruscan jewellery, as in all true ornamental art, the finest qualities of the material are understood and brought into prominence—the ductile and malleable perfection of gold, its flexibility and the splendour of its colour; while richness of effect and play of light on the surface are gained by the embroidery, so to speak, of delicate filigree patterns and funiform work with which these consummate artists enriched their ingenious and elaborate designs. In the present collection some exquisite specimens of their work are shown. (Nos. 11–15, &c.)

The jewellery of the Greeks, like all other art of that wonderful race, was of surpassing excellence; its design is often such as to show that the work was not regarded as a mere craft and entrusted to craftsmen, but that it must have occupied the thought and labour of artists of a high order,—if, indeed, the distinction that we are over-apt to mark between

craft and what we call art can be said to have existed where truth of design found its expression in every object surrounding daily life. The minuteness of jewellery did not in any wise lead Greek artists to despise it as a field of labour, for their engraved gems, always minute, are among the most precious and perfect art-works that the world has inherited;—in this collection is a fragment of a head on sard, to create which needed a truer conception of art than any generation has known since the days of the skilful Greek who wrought it. And so it is in their works of gold made for personal ornament: no mere mechanic's performance is there; the finer specimens are designed and modelled with admirable art, and finished with consummate skill. Especially is it to be noted that good jewellery of any period, and above all of the Greek, is free from the hard mechanical character, that precision of rule and measure, which marks most work of the present day, and makes it painfully obvious that the designer,—he who thought out the object, and the maker—he who actually wrought upon it—had nothing to do with each other. Among the processes brought to perfection by ancient Greek goldsmiths was granulated work, in which the Etruscans alone have rivalled them; the soldering of minute ornament to thin surfaces, and the joining with the utmost nicety the thinnest plates of metal: moreover, they excelled in chasing, and in intaglio cutting on metal surpassed all artists who have ever lived.

The mention of Roman jewellery would seem to follow naturally after the Greek, yet from the point of view of art the two races have nothing in common. The resemblance between what is known as Roman and the true Greek work is very natural, forasmuch as the Romans imported from conquered nations almost all their notions of art, and having plundered the world of its treasures, they further induced races of more refined constitution than their own to work for them, and thus the '*Græculus esuriens*'—the hungry little Greek—established himself in luxurious Rome, and sold his art-instincts for bread.

Ancient Latin and Etruscan influences left their impress on Roman work, or more correctly, they produced for the most part the jewellery in use among their conquerors; and as the nationality of the latter people can scarcely be said to have wholly disappeared at any time, their arts, still more durable, lasted through the decadence of the Empire, and, as we have already seen, have survived even to our own day. The Greek influence became perhaps strongest at Rome about the period of Augustus, and in due course an Egyptian fashion and an Oriental prevailed, as was natural among a race in whom true art-perceptions had no vitality. Where excellent work appears at this period, as in gems and cameos, we instinctively perceive it to be of Greek origin, and name it Greco-Roman. Of this class are some of the admirable intaglios exhibited in the present collection; the Greek names, moreover, occasionally occurring on such works put the matter beyond doubt. (No. 777.)

The Romans became great wearers of jewellery, especially of finger rings, although, according to Florus, they originally borrowed this ornament from the Etruscans; and some, with the extravagance which characterised them, heaped jewellery on their hands till about sixty rings were worn by one fop of the period; in this case each joint had its special rings, varying in size accordingly. The weight of these Roman ornaments was sometimes very great; there are more than two ounces of gold in one found in Hungary, and thus it is not to be wondered at that a writer complains of their liability to slip off when the finger was greasy at a meal; (forks, be it remembered, are a comparatively modern appliance). Heavy rings of gold of a sharp triangular outline were worn on the little finger in the later time of the Empire (Nos. 846, 891, &c.); and some of a particular weight, rather above an ounce, were, in all probability, the rings of military tribunes: one such massive ring set with an onyx was found in Sussex in 1869, and is shown No. 887. The pierced or open-work, *interrasile opus*, introduced shortly before the time of Pliny, was occasionally very elegant; and rings thus ornamented are shown in the Waterton collection: the sides of the bezel, the shoulders, and occasionally the whole hoop, are so wrought.

During the period of Severus, and somewhat later, excellent work was still produced for the use of Romans, but after that the decadence became rapid.

It is needless to dwell on the Byzantine style, notwithstanding that its composite nature offers a somewhat interesting problem; but the early Mediæval requires a brief notice, although examples of personal jewellery of that period are rare indeed.

Here, besides the Orientalism which seems to come with the Gothic nations, is the remembrance of a style that found favour with the Roman, while the widely diffused Celtic art asserts itself with curious pertinacity, and its specimens are mingled with those of very different styles. Such was the case in the wonderful unearthing of treasure at Petrossa, in Roumania, part of the ancient Roman Dacia, where a mass of gold and jewels was exhumed by some peasants, so immense that the ignorant finders were bewildered, and probably not conceiving that gold could be in such masses, one of them gave a piece of a salver to a tinker to mend his kettle! Ultimately many of the important objects were recovered, and among them extraordinary bird-shaped fibulæ, inlaid with precious stones; a gorget, with the garnet ornament in slices, presently to be described; and with these, two torques of Celtic character, the other objects being Gothic and Gotho-Byzantine.

In 481 A.D. Childeric I., the founder of the Merovingian dynasty, died, and was buried in all the pomp of his royal robes, treasures, and weapons. Nearly 1200 years afterwards, when all memory of the place of his interment had perished, a labourer, a poor deaf and dumb man, accidentally discovered the royal grave, and was astonished, almost

terrified, at the sight of the treasures it contained. Among them, happily for archæologists, was the signet-ring of the monarch, (now, alas, lost for ever in the bed of the Seine,*) and thus the discovery makes a fixed point in Frankish archæology, and its results inaugurate the Merovingian period of art. The style was even then fixed according to some tradition of elder work, and its peculiarities afford a curious example of the persistence of traditional ornament in the goldsmith's art: all through the Merovingian, through the Saxon periods, and into Scandinavian ornament, some of its most marked characteristics can be traced. The most obvious of these is the surface decoration by means of an inlay of thin slices of garnet or reddish glass paste, arranged like cloisonné enamel, with thin partitions of gold between; the sword-hilt and other objects found in the tomb of Childeric were so enriched; the votive crown of Recesvinthus, a Gothic king of Spain (d. 672), and of King Suinthila, found among the wonderful treasure of Guarrazar, near Toledo, show the same ornament. The 'Theca aurea' of Queen Theodelinda in the treasury of Monza, the sword of Charlemagne (9th century), afford other examples; while minor specimens of Frankish work and of Saxon, from Germany and England, occur in every collection. Specimens are shown among Mr. John Evans's interesting and valuable loans, and in the Gibbs' bequest to the South Kensington Museum. Some of the Anglo-Saxon fibulæ thus decorated, with the slices of garnet laid over diapered gold foil, and enriched with fine filigree work, form very splendid ornaments. (*See* Earl Amherst's beautiful fibula, No. 101*a*.)

This was not the only style of enrichment in which the Anglo-Saxon workmen excelled; niello also was practised by them, as for example in the fine ring of Ahlstan, Bishop of Sherborne, in the Waterton collection (No. 873 *a*), lately acquired by the Museum, and in the remarkable ring lent by Lady FitzHardinge (No. 864); in the latter the curious monsters' heads, forming the projections of the wide bezel, are skilfully nielloed. Anglo-Saxon skill in the use of beaded and corded work is finely shown in the large and remarkable ring of pale gold exhibited by the writer; this was found by a labourer about ten feet below the surface in making what is now called Garrick Street, Covent Garden. (No. 894.)

Celtic work, in some of its phases, is illustrated by specimens in Mr. Evans's collection, and in that of Col. Lane Fox. The former shows two of the singular semi-lunar ornaments that have frequently been found in Ireland, and Col. Fox contributed the companion specimen, which came from the same spot (Nos. 66, 72). A fine example

* The Bibliothèque Impériale in Paris, where it was preserved with a considerable number of the other treasures from the tomb, was broken into on the night of Nov. 5–6, 1831, by burglars. An alarm being given, in their hasty flight they threw the objects into the Seine; the ring was not recovered.

of the gold fibulæ, with disc terminations (the so-called 'Ring Money'), is also shown by him (No. 68); these massive objects were sometimes so large as to prove that they could not be made for wear. A fragment, all that was saved from the melting-pot, now in the Museum of the Royal Irish Academy, of such a fibula, proves that the discs, when perfect, must have been more than 6 in. in diameter. Another, now preserved and quite perfect, in Trinity College, Dublin, weighs 16 oz. 17 dwts. 4 grs., and has discs or cups 5 in. across, its length being 11 in. Col. Fox exhibits a series illustrating the transition of this ornament from the armlet to the fibula, or cloak button. The large circular fibulæ, or shoulder brooches, well known among Scotch and Irish Celtic remains, are represented in the collection by two interesting specimens lent by MacLeod of Cadboll, and also by the Galway brooch belonging to Col. Lane Fox, and various smaller examples (Nos. 80, 85, 86). The decoration of some extant fibulæ of this class afford the most wonderful examples of the goldsmith's art that have reached the present day. The gold filigree and plaited work on the 'Tara' brooch, now in the Museum of the Royal Irish Academy, is of such delicacy, that it has hitherto defied all imitation. This brooch was found near Drogheda, and sold to a metal-merchant for a shilling; 500*l.* was subsequently offered for it. The details of ornament on the splendid cup in possession of Lord Dunraven, found recently in the Co. Limerick, are of almost equal excellence. The cross of Cong, a later work of the beginning of the 12th century, now in the Museum of the Royal Irish Academy, is also a splendid example of goldsmiths' skill. The processes of niello and of enamel were known to these artists, while in the use of delicate, overlaid wire ornament, they have never been equalled. In their own special direction they had the instinct of true art; the material is subordinated to the artist's skill—the exact reverse of the process frequent in the present day, where cables and fetters of gold and jewels, merely massed together, seem intended to show how much capital the wearer can afford to withdraw from the three per cents.

In repoussé or beaten work, and in surface-chasing, the Celtic races also gave proof of extraordinary skill. The peculiar coil or trumpet ornament, in triple arrangement, so frequent in their work, is often produced in high relief in bronze, with admirable evenness of line and subtlety of curve. Gilding and plating with gold was abundantly used by them, and their skill in soldering metals rivalled that of the ancient Etruscans. Various-coloured vitreous pastes of peculiar and characteristic patterns, beads of amber, and rock-crystal cut 'en cabochon,'* are the most frequent materials used for enriching their admirable metal-work.

Later examples of the circular fibulæ, the disc engraved with interlaced pattern, are frequent, and the type has continued in common use

* That is, with a smooth rounded surface or top not worked in facets.

in Scotland to the present day. Some interesting miniature brooches or clasps of the same form are shown (Nos. 119, 120). These are English, of the 14th century for the most part, and were no doubt used by ladies, as the inscriptions upon them, similar to those on the rings of the period, would indicate; others were worn in the ornamental hats of the more sumptuously-dressed gallants of the day.

Mediæval jewellery of the dark period of the 10th and 11th centuries, and even later, is rare indeed; partly owing to the massive and somewhat rude character which it seems commonly to have assumed, causing it at every fresh upheaval in those turbulent times to find its way to the gold-melter; and partly because, in the great revolution of thought that marked the cinque-cento period, the productions of Gothic ages were apt to be despised. In the very large and remarkable collection of finger-rings brought together in the present exhibition are several examples of the work of the 12th and 13th centuries; and notable among them, as illustrating both the massiveness and simplicity of the work, is the episcopal ring lent by the Dean and Chapter of Wells (No. 822). The date of this is believed to be about 1192, within a few years of the period when, by a decree of Pope Innocent III. (1194), it was fixed that a bishop's ring was to be made of solid gold and set with a gem not engraved. Previous to that date bishops' rings were not restricted to any special material or design, and engraved gems with very unchristian subjects occur set in them. The large and massive ring found in the coffin of Seffrid, Bishop of Chichester (d. 1159), is set with a green jasper abraxas-gem, engraved with the customary Gnostic talismanic devices. The pointed or stirrup-shaped type of ring is commonly found set with a sapphire, and some of these were undoubtedly worn by ecclesiastics (*see* collection under Nos. 851, 899); more rarely they occur set with small emeralds, as in No. 899, and sometimes with a ruby (*see* No. 824); the double-pointed form, set with two gems, is extremely rare —one example (No. 899) is shown. The fashion of this type continued into the 14th and 15th centuries, and can be traced in the series now exhibited.

In the rude and ill-formed rings of an earlier date, worn during the later Merovingian and Carlovingian times, the bezel is expanded into a trumpet-shape, and is sometimes filled at top with a rosette of sapphires in the rough, garnets or garnet-pastes, or fresh-water pearls. The extravagance of form in the bezel developed into unwearable proportions is curiously shown in the series of very interesting rings contributed by Mr. Fortnum (No. 874), where a bunch of pearls raised on a stem rises from the projecting portion of the ring to more than an inch above the hoop.

It is scarcely necessary to observe on the extreme rarity of gems of early mediæval or even quattro-cento work; the latter period is, nevertheless, represented by a most interesting work—a head of the Saviour,

as usually seen on the *sudarium*, cut in relief on a spinel; the work is Italian, and though rigid in character is of a high order. The gem is set in the centre of a modern pendant attached to an enamelled collar. (No. 653.)

With the cinque-cento period came a total change in the character of jewellery in Western Europe. The art which we conveniently name Gothic had, during its date of empire, stamped its impress not alone on cathedral, castle, and home, on altar and shrine, crozier and vestment, but on every object of use in daily life from a tool to a finger-ring. All this now passed away, and a style began to prevail which, in its best period, of not long duration, produced some of the most artistic and splendid jewels that Europe has seen. Men who were masters in art, not mere craftsmen, Verocchio, Francia, Pierino del Vaga, and Benvenuto Cellini, Albert Dürer, and Holbein, were either jewellers or designed for the goldsmiths; and later, in England, the admirable miniature-painter Hilliard was jeweller to Queen Elizabeth. True art, therefore high art, as it is called, was enlisted, as it must ever be if good results are to follow, in the service of the jeweller; or better still, he himself was the artist. Happily, the works of this artistic time, despite the tempting value of their gold, diamonds and rubies, have been many of them preserved, often, indeed, through strange vicissitudes and most narrow risks; and the present collection contains examples of extraordinary value and of the highest interest. Some, moreover, are historical relics, to which is attached, in addition to their artistic importance, the undefinable interest of vivid associations.

First in importance of the Italian cinque-cento works is the splendid ewer known as the Cellini Ewer, lent by Mr. Beresford Hope. This magnificent specimen of elaborate goldsmiths' art is believed to have been in the possession of Francis I. in the beginning of the 16th century, and belonged subsequently to the crown jewels of France. In the first Revolution it disappeared, but was ultimately purchased in Paris and deposited in the Hope Collection. It is described in some detail in the Catalogue. (No. 156.)

The gold-enamelled Missal Cover exhibited by the Museum, formerly in possession of Queen Henrietta Maria, is another splendid example of cinque-cento style, described under No. 159. But of objects of actual personal wear none equal in exquisite beauty of design and workmanship, in harmony of colour and just proportion of detail, the superb collar or neck ornament lent by Lady Mount Charles. It is altogether admirable as an example of what the cinque-cento period in its best efforts could produce, and if it be by the hand of Cellini it must be regarded as one of his masterpieces. (No. 165.)

The Penruddock Jewel is a beautiful specimen of English work of the Holbein period, which has also had its share of vicissitude. In the time of Cromwell it was thrown into the lake in front of the house at

Compton Chamberlayne, Wiltshire, and on this occasion the original gold chain was lost, the jewel alone being recovered.

The little Memorial Prayer-book (No. 149), bound in gold, with black mourning enamel and rings to suspend it to the girdle, will be looked upon with interest far beyond that of mere curiosity; it contains the last prayer uttered on his death-bed by the young King Edward VI., probably transcribed by the hand of his sister, afterwards Queen Elizabeth, by whom the little book was worn in memory of her beloved brother.

Somewhat later in date is a remarkable jewel, in shape of a golden jewelled and enamelled heart, one of the most interesting historical relics in the collection; this is the Lenox, or Darnley Jewel, lent by Her Majesty the Queen. It was made about 1576–7, in memory of Stuart, Earl of Lenox, Regent of Scotland, by order of his wife, Margaret of Douglas, the mother of the ill-fated Darnley; within and without it is covered with emblems and mottoes alluding to the hopes of that aspiring mother and the cherished memory of her murdered lord. It would need a much larger space than the Catalogue could afford to describe fully this elaborate example of the work of a very interesting period. It has, however, been well treated of by the late Mr. Patrick Fraser Tytler,* and skilfully illustrated by Mr. Henry Shaw in a special account printed by command of Her Majesty. (No. 129)

The splendid jewels bestowed by Queen Elizabeth on Sir Francis Drake deserve special notice—two of them contain miniatures by Hilliard, who, as he was also a goldsmith, may well have designed, if not wrought, the jewels themselves. (Nos. 143, 144, 145.)

As the 17th century advanced, gems chosen for brilliancy and splendour of effect were gradually more and more sought for, and the improved methods of cutting diamonds invented in the latter part of the 15th century came by degrees into vogue. Cardinal Mazarin caused twelve of the crown diamonds of France to be cut according to the method invented by Berghem, and practised by his followers at Antwerp and Amsterdam; these were called the twelve mazarins. The large series of original designs for jewellery of the Santini family of Florence, now in the Art Library of the Museum, show the change from the somewhat oriental-looking jewels, rich in gorgeous colour aided by enamel, of the Holbein period, to the spray and knot-shaped designs, flower and feather-formed ornaments, which depend for their effect rather on the brilliant character and size of the stones and pearls than on special skill of design in colour or form. The aigrettes of the period for the most part illustrated this: some, however, were very artistic: see, for example, a charming specimen in fine coloured garnets (No. 239);

* Also by Mr. Albert Way, to whose perspicuous account the compiler of the Catalogue is indebted.

their type is preserved in a modern specimen, a turban ornament (beginning of present century), a superb decoration of diamonds, presented by the Sultan Selim to Admiral Lord Keith. (No. 716.)

It is impossible here to enter into the curious detail of ornamental jewellery of the latter part of the 17th and 18th centuries. The collection is rich in examples: the small memorial lockets of the time of Charles II. to Queen Anne, under facetted crystals; the elaborately wrought châtelaines, with appendages of vinaigrettes, thimble-cases, étuis, &c., adorned with jewels, enamel, and rich repoussé work; the small and often elegant diamond pendants; the long oval marquise rings; the brilliant paste ornaments in imitation of diamond, sapphire, aquamarine, &c.; the jewelled bonbonnières, snuff-boxes, musical boxes, tablets, &c., in which Paris before the revolution showed the fashion to Europe; besides gorgeous diamond parures, too often reset in modern mounts.

The jewellery of the present century is at least splendid in material, if not always in design; while in the latter respect some of the most recent show an advance that gives much promise for the future.

Peasant jewellery has of late years attracted some of the attention which it merits, partly on account of the good design and occasional beauty of some of the specimens, the quaintness and curiosity of others, and partly for the sake of the light which these traditional ornaments, unchanged through many generations, throw on the history of goldsmiths' work. The most complete illustration yet made of the peasant jewellery of any one country is the series of specimens from Italy, classed according to locality, brought together by Signor Castellani, and now in this Museum. The present loan collection contains examples from Norway and Sweden, Holland, Germany, France, Spain, Italy, Greece, Turkey, Egypt, Nubia, Abyssinia, Algeria, and Kabylia; also from India, Thibet, China, and Japan: but much more remains to be done in this field.

The various forms of the circular brooch or fibula shown among them are interesting, and may be compared with the ancient Celtic, Scandinavian, and the Gaelic; see the Algerine examples; also the curious massive brass brooches from Thibet, used for fastening the blankets worn by the women.

The gold head-ornaments from North Holland are interesting; worn by the well-to-do country belles in the neighbourhood of Haarlem, &c.—a broad, thin plate of gold partly encircles the head, with expanded terminations at the temples, and over this lace lappets depend; large spiral ornaments of silver- or metal-gilt are also worn—of the former a good example is contributed by Mrs. Dent (No. 1089), but the curious spiral ornaments are not represented.

Oriental jewellery was at one time in Europe deemed little better than barbaric, and despised accordingly. An occasional specimen of surpassing splendour in gems and enamel asserted its claim to admiration, but commonly the supposed connoisseurs disdained the 'rude pro-

ductions of the East. The oriental treasures of the universal Exhibition of 1851 at length convinced Western Europe that there was in the East, and had been from time immemorial, a goldsmith's and jeweller's art, which in its understanding of colour and surface decoration wholly surpassed the boasted productions of modern European skill. The 'Lasque' diamonds seemed flat and thin, the rubies and sapphires in uncut and crude masses, the emeralds in huge and unshapely flakes; but the combination of the whole with gorgeous-coloured translucent enamel, produced a splendour of effect that seems only obtainable by the oriental instinct for harmony in colour. Again, in surface ornament of inlaid and damascened work in gold, filigree, and wire-work, the utmost judgment in covering a surface, and the most admirable skill in manipulation, were shown.

In the present collection, the most remarkable Indian specimens are the jewels lent by Her Majesty, presented to her in 1838 by the Imaum of Muscat; these have the oriental splendour of effect and gorgeousness of colour. (Nos. 1156–60.) In the case of jewels lent by Sir Charles Russell are splendid ornaments of gold and rubies brought together with Indian skill; also a turquoise tiara and other objects, the fine beads of a peculiar but equable tint, the setting believed to be of Delhi work. (Nos. 1175–80.) The minuter art of oriental jewellers, their delicate filigree, corded, and chain ornament, is well shown in the collection contributed by Sir Digby Wyatt. The Delhi beads, with the surface covered by raised ornament, an arbutus-berry pattern, like the terminations of many Celtic fibulæ, have somewhat the effect of the ancient granulated work, but on a larger scale; see the beautiful necklace shown by Sir Charles Russell (No. 1178). The well-known Trichinopoli chain-work, with its peculiar and delicate woven pattern, is perhaps one of the most ancient traditions of the oriental goldsmith. From time immemorial it has been produced in the East; it was used by the ancient Egyptians; was probably inherited by the Etruscans and Greeks; is found among the Gothic nations, and was made in great perfection by the Celts and ancient Scandinavian metal-workers. The processes of the native Indian goldsmith are, as is well known, of the simplest possible description;—the travelling workman squats on the ground with his little earthen pan of charcoal, and produces from the gold mohurs weighed out to him* the wonderfully delicate and admirable works, the designs of which seem to be the inheritance of his art from many generations. But beware of interfering with his oriental traditions by suggestions of European design—a bastard result follows, which is wholly worthless, and has, in some districts, well-nigh ruined Indian art.

Barbaric or semi-civilized jewellery must, unfortunately, be passed

* Such was the practice apparently in Roman Spain where, as Cicero mentions, the Prætor Piso had his broken ring re-made in the open forum, weighing out the gold to the working jeweller.

with a very few words of observation; nevertheless, some of the specimens here shown suggest curious chains of inquiry—notably the work from Ashantee, and generally from the West coast of Africa. Ornamental processes and patterns are there traditional, and in themselves peculiar and remarkable, the tracing of which should throw light on interesting questions of ethnology. Among the specimens is a solid gold armlet, of a type closely resembling Celtic, with the peculiar four-sided or flanged twist seen in the torques, only less skilfully carried out than in the old work; this might be supposed ancient Irish, although it is really African, and possibly modern (No. 89). Again, in the collection (No. 92) shown by the Museum of most interesting gold objects found in old Indian graves in different parts of the vast tract of Columbia, are some specimens that deserve careful examination; among them small fibula-shaped objects of a type of ornament strikingly Celtic, and others, also, upon the consideration of which it is impossible to enter here, but which are of curious interest. The vast amount of gold in use in those regions and in Mexico, and the evil hands into which those unhappy lands fell, have rendered the material for the study of their antique ornaments comparatively difficult to procure, considering the abundance, even profusion, in which goldsmiths' work must at one period have existed among the native races.

As the characteristics of some of the gems and other precious materials employed in jewellery may not be familiar to all who desire to use the following Catalogue, an alphabetical list of precious stones has been added, with brief explanatory remarks respecting each.

R. H. SODEN SMITH.

List of Precious Gems and other Materials used in Jewellery, with Explanatory Notes.

ADAMAS appears to be the diamond in Pliny and other Roman writers, whence our word adamantine, used (in jewellery) to express the peculiar lustre characteristic of the diamond, which is seen, but in a less degree, in a few other gems, as the jargoon.

ADULARIA, from Adula, a peak of St. Gothard; a variety of felspar, white, colourless, and subtransparent, wanting the opalescent reflections of moonstone.

AGATE, silica coloured by various substances; a variety of chalcedonic quartz, variously veined and often beautifully coloured; many examples are in the present collection (*see* Nos. 492–3, 524–5) amongst châtelaines; gems, and especially cameos, are frequently cut on the finer kinds; the 'ribbon onyx' is an agate, and was much used by Roman gem-cutters; Mocha-stone, distinguished by its dendritic or moss-like patterns, is another variety used in brooches, rings, &c. (*see* Nos. 511, 926, 969).

AGALMATOLITE, a soft clay slate of greyish, reddish, and other hues, used much by the Chinese for carving into images and small ornaments; it is usually treated by them with heated wax, and thus becomes less liable to injury of the surface.

ALMANDINE, a fine variety of garnet with a somewhat violet tinge, approaching the colour of the 'almandine' ruby.

AMBER, a vegetable resin occurring in masses, sometimes of considerable size, in alluvium, and on certain coasts, especially the Baltic; it varies in colour from very dark brown, through various shades of red and yellow to milk-white—the primrose yellow of even tint is esteemed especially in Constantinople, and used for necklace and armlet beads, as well as for mouthpieces to Turkish pipes.

AMETHYST, a variety of quartz-crystal of fine bluish violet or deep purple; its name from the Greek alludes to its supposed virtue against the effect of wine. Root of Amethyst is merely the more massive and irregularly-coloured crystal (*see* No. 550). The precious Oriental amethyst is a corundum identical in composition with the sapphire.

AQUAMARINE, a fine variety of beryl, pale, transparent, bluish, or sea-green colour, very lustrous (*see* Beryl); the Oriental aquamarine is a corundum, and is a finer stone, very brilliant, hard, and heavy.

ASTERIA, or star-stones, or asteroids, corundums, either sapphires or rubies, which show a fibrous texture as if from imperfect crystallization, and when cut across the crystal exhibit a brilliant star of six points, the lines directed to the centre of the planes of the hexagonal crystal: in the sun or gas-light their radiate chatoyant lustre renders them very beautiful, and in the East they were much valued, not alone for their singularity or beauty, but superstitiously, as being the abode of genii (*see* Nos 803, 816).

AVENTURINE, a quartz spangled throughout with scales of golden-yellow mica, somewhat translucent, and usually of a reddish-brown colour; well imitated by the Venetian glass-makers (*see* No. 521).

BALAS, or Balais Ruby, rose-red colour, a variety of spinel.

BERYL, of which the emerald is the rich green and most valuable variety, is a sea-green colour passing into blue and yellow. *See* the splendid specimen in the Hope Collection, cut into the form of a sword-handle (No. 814); and also a fine example lent by the Queen (No. 702), and others among the Townshend gems (No. 803). The aquamarine is the lustrous bluish variety, the green colour appears to be due to oxide of chrome, but some organic substance has been stated to give its splendid colour to the emerald. The finest transparent crystals of beryl come from Siberia, India, and Brazil; the opaque varieties are abundant, and specimens are sometimes very large, one having been found 4 ft. long.

BLOODSTONE, or Heliotrope, a variety of quartz of jaspery character, deep green, usually in parts translucent, having spots of red distributed through it; these are coloured with iron, and the more bright and evenly distributed they are the better the specimen.

BRILLIANT, a diamond cut to a particular form. *See* Diamond.

CAIRNGORUM, a variety of quartz of various colours, and sometimes very beautiful when well cut; it often shows a peculiar smoky tint, passing into very dark brown. *See* the fine box of this smoke quartz, lent by the Baroness Burdett-Coutts.

CARBUNCLE, a deep red variety of garnet, polished *en cabochon*, sometimes hollowed at the back to lighten the colour, and often foiled to increase its brightness. The finest are from Pegu; small cups, as that in the Hope Collection,

and another in the Mayer Collection, Liverpool, are occasionally made of this gem. (*See* Nos. 602, 1330.) Asteria, or star carbuncles, when held in the sun, show six lines (two rather faint) of light, having the appearance of threads of silver wire over the top of the stone; many exhibit a diffused chatoyant lustre.

CARNELIAN, a chalcedonic variety of quartz, of a fine red colour, often veined; the colour is deepened in tone by long exposure to the sun's rays, and is varied by several artificial means.

CAT'S EYE of two kinds. 1st. A chrysoberyl, or Oriental chrysolite, or cymophane. A very hard gem scratching quartz easily, composed of alumina and glucina, with traces of colouring matter: it is of a yellow-greenish hue, very brilliant, and shows a fine chatoyant lustre, making it resemble a cat's, tiger's, or as the ancients had it, a wolf's eye. The best come from Ceylon, and a fine greenish variety, Alexandrite, from the Ural mountains Nos. 735 and 803 exhibit this gem well. The great Cat's Eye in the Hope Collection, one of the most remarkable known, formerly belonged to the King of Candy, and is preserved in its original Oriental setting (No. 808). The 2nd species is a quartz of the chalcedonic variety, greenish grey, showing a very distinct opalescence, the effect being due to filaments of asbestos dispersed through its texture; it is easily scratched by the true chrysoberyl.

CHALCEDONY, a variety of quartz having opal disseminated through it, with a glistening and somewhat waxy lustre; translucent, of a greyish or bluish-white shade; when of a fine bluish tint it is named sapphirine, and has been much used for gem-cutting. St. Stephen's stone is a white chalcedony with minute blood-red spots. Fine specimens come from Siberia (*see* No. 389).

CHRYSOBERYL, or Oriental Chrysolite. *See* Cat's Eye.

CHRYSOLITE, peridot or olivine, a silicate of magnesia and iron; a soft gem easily scratched by quartz, of a fine olive green; when transparent and very rich in colour it is called peridot (*see* a superb specimen in the Hope Collection); also a parure set with peridots (No. 772); they are best shown by being step-cut, as can be seen in set and unset specimens, both in the Hope and Townshend Collections. Ceylon and Brazil yield fine examples. For the Oriental chrysolite of the jewellers, *see* Cat's Eye.

CHRYSOPRASE, chalcedony of a fine apple-green, occasionally showing minute black specks; its colour is derived from nickel, and imperfect specimens are sometimes heightened in hue by boiling in a solution of sulphate of this metal (*see* No. 775).

CINNAMON-STONE, or Essonite, a variety of lime-garnet, softer than the ordinary species, of a reddish-yellow tint; it chiefly comes from Ceylon, and is often described as a hyacinth or jacinth.

CORUNDUM, or pure Alumina, the hardest substance next to diamond; crystal hexagonal; usually in six-sided prisms; named sapphire, ruby, Oriental topaz, amethyst, &c., according to its colour. The rough corundum gives little indication of crystalline form; it occurs in the Carnatic and elsewhere in the East Indies; a coarse variety is emery, and is found in boulders at Naxos, Smyrna, &c., the same localities that supplied the ancient Greek gem engravers: it is much used in cutting and polishing gems, &c.

CROCIDOLITE, a silicate of iron, with a fibrous structure resembling asbestos, and showing, when cut and polished *en cabochon*, a chatoyant lustre like the opaque or quartz cat's eye. It is found in Southern Africa of bluish colour, green, and yellowish-brown, the last variety being most lustrous. *See* specimen in the Hope Collection.

DIAMOND, composed of pure carbon, is the hardest of all substances, and is indestructible except by very great heat: many of the gems in use now may, therefore, in a ruder form, have passed from hand to hand for ages. It is found of nearly all colours—red, yellow, blue, and almost every variety or combination of these; also opalescent and black. Some of these colours are of great value; a perfectly lustrous green diamond is a fine rare and costly gem. Among the splendid stones shown in the present collection may be noted Nos. 748–50. The very large and fine yellow diamond of 44 carats* (No. 724) was found at the Cape of Good Hope, and is believed to be the finest stone of its kind yet discovered there. Small natural crystals of diamond, of the octahedron form, have been occasionally found set in 16th-century rings, used for writing on glass, &c.: one of these is shown, No. 919. Lasque diamonds are the flat thin stones used much in native Indian work, in neck and head-bands, bangles, rings, &c. (Nos. 1157–9,

* A carat, derived from the name of an African bean, is a little less than four grains troy.

1171.) Diamonds are named according to the fashion of their cutting: brilliants, double cut, are most in use now; single cut, or star single cut, was the old English method; table cut, is square, with simply bevelled edges; roses, have triangular facets over the surface of the stone, the face flat; there is also the brilliolette, fitted for pendants, in form of two rose diamonds joined at the base. In a Brilliant, the table is the upper surface, the girdle is the broadest part of the stone, and should be at one-third of the whole depth, the portion above it being the bezel; the culet is the base, and should be two-thirds below the girdle, the whole depth of the stone being equal to the width across the girdle.

DICHROITE, iolite, or water-sapphire, is of various shades of blue, transparent, with a glassy lustre, and shows different colours in two directions: hence its name, from the Greek. It is easily scratched by sapphire. In the Hope Collection is a large specimen, engraved in intaglio with a head of Phœbus Apollo.

EMERALD, of the same chemical composition as the beryl; when perfect its green colour is unsurpassed, and its value is then greater than that of the diamond. It cleaves easily, and is much used in Indian jewellery in large, flat slices. In the Exhibition of 1851 splendid specimens of this kind were shown. In natural crystals, hexagonal, specimens of large size exist, but seldom free from flaws or 'feathers;' that belonging to the Duke of Devonshire is nearly 9 oz. in weight. Nos. 750*a*, 754, 760 in the present collection, exhibit the colour of this beautiful gem in great perfection. The oriental drop emerald earrings, contributed by Her Majesty the Queen, are remarkable for size, the stones uncut but polished over the surface and pierced (No. 1160). There are also several engraved specimens, Oriental and European. Some of these are Florentine, 17th-century work, and one on a stone of great size and good quality is a most remarkable work (No. 180). A vinaigrette in the Hope Collection is carved out of two large emeralds. The green variety of corundum, the Oriental emerald, is the rarest of all gems. I have never seen a specimen used in jewellery.

GARNET, silicate of alumina, coloured when red with pertoxide of iron, manganese occasionally giving it the beautiful violet tinge; its fine brilliant red approaching the ruby makes it of value for jewellery (Nos. 239, 347): the Siriam garnets from Burmah being most prized (*see* No. 764). Almandine, from Alabanda, where anciently the stones were polished, is a fine variety, and much resembles a spinel, showing a violet or amethystine tinge (Nos. 815, 1371–3). Carbuncle is the same stone, but of a deeper red, and is usually cut *en cabochon* (*see* No. 675). Pyrope is the name given to the deep red garnet from Bohemia, and elsewhere in Germany. Green garnets, coloured by oxyd of chrome, are found at Swartzenberg, Saxony.

HÆMATITE, a name applied to red jasper; which, however, was not the stone so called by the ancients. Also applied to the compact magnetic iron ore on which rude intagli, Gnostic and Sassanian, are sometimes engraved.

HELIOTROPE, or Bloodstone, a jasper variety of quartz, green, minutely spotted or sometimes blotched with bright red. One of the stones respecting which fables are numerous; its name, from the Greek, indicated that when immersed in water it reflected the sun's image as red as blood. In the Middle Ages the red spots were believed to represent the blood of Christ; in the 17th and 18th centuries it was much used by gem and seal-engravers.

HYACINTH is a name commonly applied to a species of garnet, of a rich reddish colour, with a tinge of yellow; but the true hyacinth is a fine variety of zircon (*see* No. 815, in Prof. Church's Collection); this has an adamantine lustre, and occasionally great brilliancy. The hyacinth described in collections of engraved gems is usually a garnet, and many antique works exist wrought in it. The jargoon is another variety of the same gem.

IOLITE, the pale-bluish translucent gem sometimes called Water-sapphire. *See* Dichroite.

JACINTH, the same as the hyacinth. The cinnamon-stone, a garnet, is often sold as a jacinth, but the latter is harder and heavier; on the other hand, the spinel, a harder gem, is sometimes mistaken for the jacinth on account of the similarity of colour.

JADE, or Nephrite, a very hard stone, commonly of a greenish-white colour, much used in the East for objects of ornament, vases, boxes, dagger-handles, &c, and often set with precious stones. Fine specimens are of a pure, almost milky-white; an exquisite vase exists of such jade of Indian 17th-century work, the graceful curve terminating in a gazelle's head. Jade of pure green colour is the

most valued, and in China is prized almost as a gem. The curious ear-pendant from New Zealand (No. 82) appears to be of jade. In the Middle Ages amulets were made of this stone.

JARGOON, a variety of zircon, usually showing little colour, somewhat yellowish, but with an adamantine lustre; very heavy and hard, so that it is sometimes sold as a diamond 'off colour,' though much inferior in hardness to the latter. Cut as a 'rose' it was much used in jewellery, especially in pendant crosses and ornaments of that class, in the 17th and 18th centuries. Chiefly brought from Matura, in Ceylon.

JASPER, a variety of quartz, opaque or nearly so, of various colours, red, yellow, black, &c. Much used by the ancient Roman gem-engravers, especially during the period of the Lower Empire. In the present collection the elaborate work by Pistrucci (No. 794), a large head of Medusa, is executed on a most remarkable piece of pure red jasper,—probably an antique stone, as the locality whence such stones came is now unknown. The Egyptian pebbles are nodules of jasper commonly cut transversely (*see* No. 492).

JET, a word derived from Gagas, the name of a river in Syria, near the mouth of which jet was found; it is a variety of mineral coal without bitumen. In the present collection is a carved mask on a bulla of jet, of the late Roman period (No. 56), a very curious and interesting object; two armlets, and an old motto ring of jet.

LABRADORITE, a silicate of alumina, of a greyish colour, with bright chatoyant reflections, blue, green, purple, &c.; sometimes used for brooch-settings, and for carving grotesque heads in relief. Originally from Labrador, whence its name.

LAPIS-LAZULI, a nearly opaque stone, of a fine deep blue, often having iron pyrites and mica disseminated through it, giving it the appearance of being spotted with gold. The best comes from Persia; some good specimens have also been brought from China. It was the sapphire of the ancient Greeks and Romans, and was used for camei and intagli. Formerly ultramarine was made exclusively from it.

MALACHITE, green carbonate of copper, used for ornamental objects, decoration of furniture, &c., and occasionally for jewellery. Siberia has yielded the largest masses: at Nischne Tagilsk a block was obtained weighing forty tons. Russian malachite is much used at Torquay, and worked into various objects of ornament and jewellery; specimens are shown in the collection (Nos. 363–4). Azurite is blue carbonate of copper; fine specimens come from Chessy in France.

MARCASITE, iron pyrites, bisulphuret of iron; the crystals are glittering, silvery or bronze yellow, extremely hard, and with a brilliant metallic lustre. In the last century they were much used as settings, instead of diamond pastes, round brooches, rings, &c. (*see* Nos. 604, 874).

MOCHA-STONE, or Moss-agate, a variety of semitranslucent agate, with delicate branched patterns (dendritic), in dark brown or reddish colour; these result from disseminated oxide of iron (Nos. 511, 926, 969). *See* Agate.

MOONSTONE, a variety of felspar, semitransparent, showing, when polished, peculiar pearly reflections, somewhat like the Cat's Eye, but with a silvery hue; it is not often employed by our jewellers, but the ornaments (No. 767) show how effective it may be made.

NEPHRITE. *See* Jade.

NICOLO ONYX, a variety of onyx having a thin layer of bluish-white over a deep brown ground. Those now in use are found in Bohemia and elsewhere in Southern Germany; but the ancient artists occasionally employed a stone of this character, of much higher quality—an Oriental sardonyx—in which the ground colour was of a splendid warm tone, and the upper layer of the most delicate tint. Antique stones of this description were used in the 16th century in England, by at least one very skilful artist, from whose hand came several portraits of Queen Elizabeth which still exist.

OLIVINE. *See* Chrysolite.

ONYX, a chalcedonic variety of quartz, sometimes described as a ribbon agate, the colours being arranged in flat horizontal layers. 'When the stone consists of sard and white chalcedony in alternate layers it is called a sardonyx.' It was and is much used by gem-engravers, especially for cameo cutting; the present collection gives abundant examples. Large works in this stone were executed in the time of the Roman empire, and were used to adorn standards, armour, &c.; such are the great cameos in the Vienna, Paris, and the Hague Collection.

OPAL, composed of silica, and about 10 per cent water; it is easily scratched by quartz. When polished the precious or noble opal shows a beautiful variety of prismatic colours (*see* some good specimens, No. 766). It is obtained chiefly from Hungary. The fire opal found in Mexico has reflections of deeper and redder colour. In the Hope Collection is a good example; also a curious engraved Mexican opal, believed to have belonged to Montezuma, last king of Mexico previous to the Spanish conquest (No. 806). Root of opal, or semi-opal, has a milky opalescent appearance; two boxes made of this material are in the Hope Collection.

OPERCULUM, the portion of shell with which some univalves close the aperture of their shells; in some cases being solid, hard, and capable of a fine polish (*see* No. 674), and are then used in jewellery: these are from a species of *turbo*, abundant in the Southern Ocean.

PEARL, composed of carbonate of lime and organic matter, is taken from marine and freshwater shells, the former yielding far the finest both in size and quality. In colour it varies much, being found of a steely black, a fine pink, greenish, and bluish-grey, &c., besides the special hue, to be described only as 'pearly.' The finest round or button-shaped pearls came from the East; drop pearls chiefly from America. Pearls of extraordinary size, but not perfect in form, obtained in the 16th century from the American fisheries, are still in possession of Spanish families. In the Hope Collection is shown the largest pearl known to exist, of irregular form, but measuring 2 in. in length and 4¼ in. circumference. Weight, 3 ounces. In the 16th and 17th centuries jewels were often made in which figures were grotesquely constructed out of misshapen pearls, the mounting being sometimes costly and beautiful (*see* No. 135); such pearls were called 'Baroque.'

PERIDOT. The fine chrysolite of a beautiful translucent olive green. *See* Chrysolite.

PLASMA, a faintly translucent variety of chalcedony of a dull greenish hue, sprinkled with minute whitish and yellow specks. It was much used by the ancient gem-engravers, and fine works are extant in this material.

PYROPE. Bohemian fire, or deep red garnet. *See* Garnet.

ROCK CRYSTAL, pure, colourless, transparent quartz, or silica, usually occurring in 6-sided prisms, with pyramidal tops; its name, crystal, from the Greek, meaning ice. It is cut and set in Britain and Ireland under the name of 'Harrogate diamonds,' 'Scotch and Irish diamonds,' and was very much used for various jewellery both in England and abroad during the 18th century. From very early times it has been carved into cups, vases, and ornamental objects, both in Europe (especially among the Romans, and during the period of the Lower Empire); and in the East, in China and Japan. From the latter country very fine and pure crystal is obtained. It was early used for gem-engraving, and the present collection shows a most remarkable and highly interesting work—a scarabeoid in this material, with intaglio of a seated figure of a female playing on the barbiton or many-stringed harp (No. 45'. In the cinque-cento period also rock-crystal was much used for intagli, which were cut so as to be set with the engraved side inwards; the effect thus produced on the eye being that of a relievo; Valerio Belli, of Vicenza, was especially skilful in this work in the early part of the 16th century. Splendid cups, ewers, and other objects, carved in relief in rock crystal, and mounted in gold, enamelled and jewelled, were favourite art-works of that epoch, and occur in every considerable public collection.

RUBY. The true ruby is the red variety of the corundum, and when perfect in colour is the most valuable of all precious gems, exceeding the price of the diamond. The spinel and balas ruby are different stones, and of less value. The true colour of the ruby is a deep, clear, rich red—'pigeon's blood,' as it is named by jewellers. The spinel is a fine red, but with a cinnamon tint mixed with it; the balas, or balais ruby, has a rose-pink colour; the name is probably derived from Beloochistan, anciently Balachschan (No. 803).

SAPPHIRE, a blue corundum, next in hardness to the diamond (Nos. 730, 737, 810); when perfect, perhaps the finest blue in nature; in composition the same as what is known as ruby, Oriental topaz, &c., when of other colours. Sapphire is itself found of many shades of hue—white, pinkish-red, yellow, amethystine, &c. It frequently shows a fibrous texture, and when cut across its hexagonal crystal it then exhibits a beautiful chatoyant lustre; this is the asterias, or star-sapphire, when bluish, and the star-ruby when red. See a fine example of each, Nos. 769, 816.

SARD, a fine variety of chalcedonic quartz of a rich reddish-brown, varying to blood-red and golden-yellow. The 'toughness' of this stone has rendered it a favourite with gem-engravers, and some of the finest antique works of the Greeks are executed upon it (*see* No. 777).

SARDONYX. *See* Onyx.

SATIN SPAR, a fibrous gypsum, showing a silvery and somewhat chatoyant lustre when polished; specimens are shown in the Hope Collection.

SERPENTINE, a massive stone of various qualities and colours; the best is a fine green colour and somewhat translucent, and when polished is used for various ornamental purposes.

SOAPSTONE, steatite, a variety of talc, very soft, used by the Chinese for carving figures, &c., which are then waxed or varnished to preserve their surface. *See* Agalmatolite, which it resembles.

SPINEL, alumina and magnesia coloured with protoxide of iron, of a very fine scarlet or bright red, but commonly with a cinnamon tint; in hardness 8, corundum being 9, diamond 10: much used in jewellery under the name of spinel ruby (Nos. 803, 815). A pale blue spinel is called sapphirine (not the so-called chalcedonic sapphirine).

SUNSTONE, a variety of felspar, usually reddish-brown, containing minute scales of mica, giving it when polished a peculiar glittering appearance.

TOADSTONE, a greyish-brown substance, sometimes set in the bezel of mediæval rings as a charm; it is the palatal tooth of a species of fossil ray-fish, but was long believed to be 'the precious jewel' of the toad's head, and was worn as a preservative against disease and calamity. Nos. 873*a*, 909, are examples of rings containing toadstones.

TOPAZ, the Oriental topaz is a yellow corundum, usually of a light colour, very brilliant; it is the same as the yellow sapphire. The true topaz is a fluo-silicate of alumina, and scratches quartz easily; it varies in colour, and is also sometimes perfectly colourless, and then very brilliant (*see* No 815). The brownish-yellow variety turns pink when heated at a certain temperature: so-called Brazilian rubies are thus produced (No. 815). The cairngorum quartz often resembles topaz, and is mistaken for it, but the true topaz scratches it; the cleavage also, and the character of the 'feathers,' or flaws, if any are present, in the stone are different.

TOURMALINE, seldom used in jewellery, is well shown in the Hope Collection, and in Nos. 815, 1027. It is of many colours, deep fine green, blue, brown, yellowish, &c. The red variety is sometimes called a Brazilian ruby. This stone is only transparent when the table, or upper portion of the gem, is cut parallel with the axis of the crystal.

TURQUOISE, a phosphate of alumina, the colour being due to a little phosphate of copper, is of a fine azure blue—the 'Turkis' of the 16th century. The chief supply has long come from a mountainous district of Persia, where it is stated to occur in veins; Arabia Petræa and a few other localities furnish specimens. Those from Arabia change colour rapidly, or become speckled, and are therefore valueless compared with the turquoise *de vielle roche*. It is frequently of a greenish hue, and is also apt to change colour under certain conditions. A curious example, changed to deep uniform green, is set in an early English ring (No. 896). The fossil or bone turquoise, found in Languedoc, consists of fossil teeth or bones coloured with phosphate of iron; it is much inferior and softer. The turquoise has been not unfrequently used for gem engraving, especially for cameos. A very interesting example, with contemporary portrait of Queen Elizabeth, is shown in the beautiful pendent jewel, No. 1454.

VERD ANTIQUE, green serpentine. *See* Serpentine.

ZIRCON, a hard and very heavy gem, a silicate of the rare earth zirconia, of various colours, transparent, yellowish (*see* Jargoon), of adamantine lustre, and occasionally of great brilliancy (*see* fine specimens, No. 815). It refracts light in a peculiar manner, showing black points or planes when cut as a brilliant, but having a 'lively' appearance, resembling a diamond. The colour can be expelled by heat, and in this state it is employed occasionally instead of diamond. It is not so hard as topaz, but heavier. The best come from Ceylon, but a peculiar deep red variety has been recently discovered at Mudgee, N. South Wales (see Prof. Church's Collection, No. 815). R. H. S. S.

CATALOGUE.

*** *Jewels which are the property of the South Kensington Museum are not described in detail, being fully labelled: the letters S. K. M. are added to the entries in the Catalogue.*

ANTIQUE.

COMPRISING ETRUSCAN, GREEK, AND ROMAN.

1 SCARABÆUS, gold, the upper surface beautifully enriched with a various-coloured inlay of vitreous pastes, divided by delicate cloisons of gold. Antique Egyptian. *Mrs. H. Stanley Carter.*

2 GOLD WREATH of myrtle-leaves and berries, of the most delicate and admirable work. Antique Italo-Greek, from Canosa, Apulia. *Mrs. Burt.*

3 TWO FIBULÆ of beaten gold, of extraordinary size, surmounted by winged griffins, and terminating in pomegranates, the emblem of Proserpine. From Ruvo; perhaps the finest known specimens of this kind of ornament. Length, 8 in.; height to griffins' wings, 3¼ in. Antique Italo-Greek. *Mrs. Burt.*

4 COLLECTION including a hair-pin with dove, bracelet terminating in snakes' heads, hair-pin with granulated globe, figure of a pig in repoussé gold; Greek work: pair of cornucopia earrings, gold bulla, Italo-Greek work, repoussé and chased; subject, Hercules and the Nemean lion. *Mrs. Burt.*

ANTIQUE GOLD WORK. *Mrs. Burt.*

5 PAIR OF LARGE EARRINGS, cornucopia-shaped, with bulls' heads set with carbuncles at the ends. Antique Italo-Greek, from Capua.

6 PAIR OF EARRINGS in gold, with large hoops and circular disks; in the centre a green gem. Antique Etruscan (late).

7 PAIR OF EARRINGS, gold, plain tree-leaves ornamented with rough emerald, carbuncles, and pendants of exquisite work. Antique Italo-Greek.

8 EARRING minutely worked in gold, representing a reversed candelabra hanging from a patera-shaped ornament of most exquisite workmanship. Antique Italo-Greek, found in Taranto.

9 GOLD NECKLACE, composed of beads and cylinders, with small pendants of hollow beaten gold; some of the beads minutely granulated in patterns. Probably from Zea (near Athens).

10 GOLD NECKLACE OR CHAIN; from the centre a pear-shaped pendant, embossed with female mask and smaller pendants with masks. From Cnidus.

11 GOLD NECKLACE of large beads, of the finest granulated work, with pomegranate and acorn pendants. A beautiful specimen of antique work. Italo-Greek.

12 GOLD CHAIN, of links of gold and carbuncle alternating, terminating in two beads. Found in a tomb in Olympia in 1859. Antique Greek.

II.

No. 7. Earring, gold, with rough emeralds and carbuncles. Antique Italo-Greek.
,, 21. Earring, gold. Antique Greek.
,, 8. Earring, gold. Antique Italo-Greek.
,, 23. Earring, gold with carbuncles. Antique Greek.
,, 4. Earring, gold. Antique Greek.
No. 26. Earring, solid gold. Antique Italo-Greek.
,, 30. Earring, gold, with rubies and emerald.
,, 15. Ornament, gold, oblong, containing a scroll. Greek.
,, 27. Earring, gold, with ibex heads. Antique Greek.
,, 29. Earring, gold, with granulated balls. Antique Etruscan.

MRS. BURT.

13 GOLD CHAIN, with clasps of ibex heads and carbuncle circular bands. Found at Athens. Antique Greek. *Mrs. Burt.*

COLLECTION OF GREEK AND OTHER ANTIQUE GOLD ORNAMENTS, as follows (Nos. 14–30):—

14 NECKLACE of gold leaves, amethysts, and garnets. Italo-Greek. *Mrs. Burt.*

15 GOLD ORNAMENT, oblong shape, containing a scroll, with elaborate and elegant pattern of minute workmanship. Found at Milos. Antique Greek; an exquisite specimen. *Mrs. Burt.*

16 GOLD ORNAMENT, rosette shaped, with griffin's head in the centre, richly granulated. Probably Asiatic Greek, from Asia Minor.

17 GOLD ORNAMENT, rosette shaped, with griffin's head in the centre. Probably Asiatic Greek, from Asia Minor.

18 SMALL GOLD FIBULA, with very fine granulated work. Antique Italo-Greek.

19 GOLD PIN, solid, granulated ball top. Antique Italo-Greek.

20 GOLD PIN, lion's-head top; from the mouth hangs a small vase. Antique Italo-Greek.

21 PAIR OF GOLD EARRINGS, rosette tops, pendants in form of winged figures with spread drapery. Antique Greek.

22 PAIR OF LARGE GOLD EARRINGS, terminating in ibex heads. Found in a tomb near Olympia. Antique Greek.

23 PAIR OF EARRINGS, gold, drops in form of two-handled vases, rosette tops with carbuncles in each. Found at Athens. Antique Greek.

24 PAIR OF EARRINGS, gold, terminating in the head of a lynx, with highly-finished work. Found in the island of Zea, near Athens. Antique Greek.

25 PAIR OF EARRINGS, formed of twisted gold wire, terminating in calves' heads. Found at Athens. Antique Greek.

26 PAIR OF SOLID GOLD CUPID EARRINGS, one figure holding a vase in the right hand, and a tazza, or patera, in the left; the other holding a vase in the left hand, and a tazza in the right. Italo-Greek.

27 PAIR OF GOLD EARRINGS, formed of twisted gold of a rich pattern, terminating in ibex heads. Antique Greek.

28 PAIR OF DRUM-SHAPED EARRINGS, gold pattern, four small rosettes and one centre rosette in each, upper part finely granulated. Antique Etruscan.

29 DRUM-SHAPED EARRING, gold, of fine workmanship, the upper part granulated, with mask in repoussé beneath, rosettes, and granulated balls; the end is a richly-worked rosette of granulated ornament. Antique Etruscan.

30 EARRING, gold, terminating with the head of a bull or calf, ornamented with two rubies and one emerald, and richly granulated.

31 COLLECTION of Antique, Etruscan, Greek, Italo-Greek, and Roman JEWELLERY, consisting of about 160 specimens (labelled in detail). *S. K. M.*

32 COLLECTION OF FORTY-TWO OBJECTS OF ETRUSCAN, GREEK, AND ROMAN JEWELLERY, EARRINGS, CHAINS, and RINGS, enriched with minute filigrane, repoussé, and corded work; some jewelled and ornamented with coloured vitreous pastes. *Rev. Montague Taylor.*

33 PENDANT of a Necklace, gold, amphora-shaped, the surface enriched with delicate wire ornament. Antique Greek.

PAIR OF EARRINGS, gold, serpent form, enriched with rich granulated and wire-work: fragment of gold mortuary ornament, with portions of two figures in repoussé; minute fibula, gold, with spring fastening; ring, shoulders and sides of bezel enriched with corded ornament; fragment of ornament, the surface enriched with delicate pattern in wire-work. Ancient Etruscan. *Mr. Hodder M. Westropp.*

34 PAIR OF EARRINGS, the buckle ornamented with a winged Victory; the pendants figures of Cupid, one holding a lyre. Found near Smyrna. Antique Greek. Length, 1⅛ in. *Lady Dud'ey Marjoribanks.*

35 FIVE SMALL GOLD EARRINGS of various patterns, of delicate wire and repoussé work. Antique Greek. Found in the Island of Cyprus. *Mr. R. H. Soden Smith.*

36 EARRING, gold, repoussé and twisted wire-work, cornucopia form, ending in a lion's head. Antique Etruscan. *Mr. R. H. Soden Smith.*

37 PAIR OF EARRINGS, gold, terminating in hollow balls, partly inclosed in a cup-shaped ornament of delicate filigree work. Antique Etruscan. *Mr. R. H. Soden Smith.*

38 EARRING, gold, with lion head and twisted hoop, centre portion partly composed of coloured vitreous paste. Antique Greek.

COMPANION EARRING, repaired, stated to have been found at Athens. *Miss Wilson.*

COLLECTION OF GOLD ORNAMENTS. *Col. A. Lane Fox.*

39 GOLD ARMILLA, RINGS, and EARRINGS, from the tombs of the city of Idalium, Cyprus. The armilla—a plain stout wire, forming three twists, and a small ring of similar type of pale gold—are of rude workmanship. The other objects are antique Greek, some enriched with repoussé and filigrane ornament.

40 FOUR FIBULÆ, gold. Antique Greek.

41 FIBULA, gold, massive, boldly chased. Antique Roman.

42 FIBULÆ, silver, twisted wire-spring fastening. Antique Roman.

43 PENDANT, formed of a portion of a natural crystal of emerald, set in a square mounting of gold pierced work. Antique Roman. Latter part of 2nd century. Found at Thebes (Egypt). *Mrs. John Hollond.*

44 PAIR OF EARRINGS, set with portions of natural crystal of emerald, in the original gold mounting. Antique Roman. Latter part of 2nd century. Found at Thebes (Egypt). *Mrs. John Hollond.*

45 NECKLACE AND SCARABEOID PENDANT, gold,—mounting after antique model; a finely-woven flat band of chain-work, on which hangs a beautifully wrought pendant set with a large crystal scarabeoid. This last is a most interesting and important gem of antique Greek or Græco-Etruscan work, engraved in intaglio on rock crystal, with a seated figure of a muse or poetess playing on the many-stringed harp or barbiton; the stone is pierced longitudinally. *Mrs. F. P. Cockerell.*

46 NECKLACE, composed of antique gold ornaments, earrings, pendants; some enriched with filigrane and beaded work. Greek, from Cyprus; hung on modern chain of Trichinopoli pattern. *Mrs. A. J. Lewis.*

47 NECKLACE, composed of mortuary ornaments of thin beaten gold. Antique Roman, found at Herculaneum. *Mrs. A. J. Lewis.*

48 NECKLACE, composed of Egyptian and Etruscan scarabæi, and Assyrian cylinders, antique beads, &c. *Mrs. A. J. Lewis.*

49 BROOCH, formed of an ancient Egyptian figure, in lapis-lazuli. *Mrs. A. J. Lewis.*

50 COLLECTION OF ANTIQUE GALLO AND ANGLO-ROMAN FIBULÆ, bronze, many enriched with coloured enamels. *Mr. John Evans.*

51 COLLECTION OF ANTIQUE GALLO AND ANGLO-ROMAN FIBULÆ, bronze, two gilt, many enriched with coloured enamels. *Mr. John Evans.*

52 COLLECTION OF ANTIQUE ARMLETS, bronze, silver, brass, copper, and glass. *Mr. John Evans.*

53 PAIR OF CIRCULAR MEDALLIONS, in grey onyx, pierced and engraved in relief with female masks; the settings of Roman phaleræ, or horse-trappings. One found at Toulouse. *Mr. John Evans.*

54 FIBULA, bronze, large hollow arched centre, angular, with spring fastening. Antique Etruscan. *Mr. A. G. Geoghegan.*

55 SERIES OF FIFTEEN PENANNULAR FIBULÆ with movable pins. Nos. 1, 2, 3, 4, 5, bronze. Late Roman period, from the South of Italy. 6. Silver, terminating in monsters' heads, inscribed in nielloed letters + RATEIAIFAMOLA. 7. Silver of similar character, inscribed + TEOAABIVA + from the South of Italy. 8 and 9. Bronze, terminating in grotesque animals; from the South of Italy; the former, gilt and inscribed + TANSINVIVEAMI, in modern French, TANT EN VIF AMI. Probably 14th century. 10. Bronze, with long acus. Celtic (Irish). 11 and 12. Bronze. Celtic (Irish), found at Mullingar, about 13th century. 13. Silver, terminating in facetted knobs. Moorish, 18th century. 14. Silver, the head of the acus, or pin, expanded into a circle, embossed and perforated. Algerine, 18th century. 15. Silver-gilt, ornamented with chasing. Modern Egyptian. *Mr. Hodder M. Westropp.*

56 JET PENDANT, or bulla of rare work, circular, with Medusa head in relief. Late Roman.

57 SMALL PENDANT or BROOCH, set with cameo on red onyx, Medusa head, surrounded with gold ornament of elegant design and exquisite workmanship; ring of beaded and corded work attached. *Mr. John Evans.*

58 COLLAR NECKLACE, formed of scarabæi and other ornaments, of ancient Egyptian work. Setting modern.

BROOCH, BRACELET, AND EARRINGS, of similar work, to match. *Lady Ashburton.*

59 TIARA, gold, enamelled, Egyptian design, set with antique scarabæi, each supported by representations of the Uræus serpent, made by Phillips from design by Lord H. Scott. *Lady Henry Scott.*

60 NECKLACE, closely-woven gold chain, from which are suspended antique scarabæi and lotus ornaments, *en suite* with the tiara. *Lady Henry Scott.*

61 BRACELET, set with antique scarabæi on revolving pivots, in modern setting. *Lady Henry Scott.*

62 NECKLACE, gold, formed of very finely-woven chain of a Trichinopoli pattern, from which are hung amphora-shaped ornaments. Chain modern English; the pendants antique Egyptian, taken from a mummy found at Thebes. *Lady Henry Scott.*

63 NECKLACE, gold; an imbricated chain, with pear-shaped pendants, holding a cylinder of carnelian, on which is engraved a female figure. *S. K. M.*

MEDIÆVAL.

INCLUDING MEROVINGIAN, ANGLO-SAXON, ETC.

64 COLLECTION OF ORNAMENTS from Merovingian interments: in two of them is seen characteristic inlay-work of garnet-coloured glass pastes. *Mr. John Evans.*

65 GIRDLE ORNAMENT, gold, with bead and thread ornament, set with garnets *en cabochon*. French, Carlovingian. *Sir R. Wallace, Bart.*

66 TWO GOLD ORNAMENTS, of thin plates of gold, semi-lunar in form; one engraved with angular patterns of fine lines. Ancient Celtic (Irish). *Mr. John Evans.*

67 THREE small penannular pieces of so-called 'Ring-money;' two found in Ireland, one at Tenbury, Worcestershire. Ancient Celtic. *Mr. John Evans.*

68 FIBULA, gold, penannular, so-called 'Ring-money,' central arched handle, with expanded, circular, cup-shaped ends. Weight, 5 oz. 17 dwts. 5 grs. Ancient Celtic (Irish). *Mr. John Evans.*

69 THREE FIBULÆ, gold, so-called 'Ring-money.' Weight, 16 dwts. 23 grs.; 10 dwts. 5 grs.; and 3 dwts. 17 grs. Ancient Celtic (Irish). *Mr. John Evans.*

70 TWO ARMLETS, gold, penannular, plain hoops, one with expanding ends. Celtic. Found in Ireland. *Mr. John Evans.*

71 BRACELET, gold, formed of two stout wires, closely twisted, and becoming massive towards the centre. Celtic Weight, 1 oz. 11 dwt. 10 grs. *Mr. John Evans.*

72 LUNETTE, gold, thin, with surface ornament of angular patterns. Ancient Celtic. (Found, with that shown in Mr. Evans's Collection, near Middleton, Cork, in 1867.) *Col. A. Lane Fox.*

73 Two TORQUES, gold, single twist, found in 1857 in Morayshire, Scotland. Ancient Celtic. *Col. A. Lane Fox.*

74 TORQUES, gold, closely twisted with curved plain ends. Weight, 11 ozs. 8 dwts. 10 grs. Found at Fresnes Lamère, near Falaire, Calvados, in 1854. *Mr. John Evans.*

75 ARMLET, gold, penannular, quite plain. Found with the torques. *Mr. John Evans.*

76 TORQUES, gold, single twist. Weight, 8 dwts. 13 grs. Found with others at Urquhart, Elgin, 1857. *Mr. John Evans.*

77 FIBULA, or Armlet, gold, penannular, with cup-shaped ends. Ancient Celtic (Irish). Found in the Co. Cork, 1863. *Col. A. Lane Fox.*

78 TWO PENANNULAR RINGS, gold, with expanded ends. Ancient Celtic (Irish). *Col. A. Lane Fox.*

79 TWO SMALL FIBULÆ, penannular, one with flat expanded ends. Ancient Celtic (Irish). *Col. A. Lane Fox.*

80 BROOCH, silver, penannular; the 'Galway Brooch;' set with amber and glass beads, ornamented with wolves' heads; found in 1853 near Galway. Ancient Celtic (Irish). *Col. A. Lane Fox.*

81 BROOCH, bronze, penannular, chased in relief with coil ornament. Found on shore of Lough Neagh, Co. Antrim, 1864. Ancient Celtic (Irish). *Col. A. Lane Fox.*

III.

No. 65. Girdle Ornament, gold, with garnets. Carlovingian. SIR R. WALLACE, BT. M.P.

No. 1094*a*.–'70. Buckle, gold, interlaced patterns. Anglo-Saxon.
„ 1140.–'70. Pendant, gold, set with garnets, &c. Anglo-Saxon.
„ 1154*a*.–'70. Fibula, silver-gilt set with garnets. Anglo-Saxon.
„ 1145.–'70. Pendant, gold, set with garnets. Anglo-Saxon.
No. 1096.–'70. Buckle, gold, set with garnets Anglo-Saxon.
„ 1041.–'70. Fibula, silver-gilt, with four garnets. Anglo-Saxon.
„ 1097.–'70. Buckle, silver-gilt, gold interlaced work. Anglo Saxon.
SOUTH KENSINGTON MUSEUM GIBBS' BEQUEST.

82 EARRING, a long, narrow piece of polished green jade, perforated at one extremity; taken from the ear of a New Zealand chief killed in the battle of Taranaki. *Countess of Carnarvon.*

83 FIBULA, penannular, with expanded ends, engraved with elaborate interlaced pattern. Celtic, about 1100. Found near Omagh, Co. Tyrone, Ireland, 1861. *Mr. A. G. Geoghegan.*

84 FIBULA, silver-gilt, modern reproduction of the last, with acus or pin added by Mr. W. Williamson. *Mrs. A. G. Geoghegan.*

85 BROOCH, or Shoulder-fibula, white bronze, penannular or horse-shoe form, with expanded ends, the surface chased with interlaced ornament and gilt, the circles in the centre, and at the ends, each set with a small boss of amber-coloured glass paste (one lost), and surrounded by projecting representations of the head and breast of long-beaked birds, the eyes represented by blue glass pastes. Celtic, probably 12th century. Diam. 4½ × 5 in. Acus or pin, 7¾ in. long. *Mr. R. B. Macleod of Cadboll.*

86 BROOCH, or Shoulder-fibula, silver on bronze core, penannular, ends expanded, and chased with interlaced ornament, gilt, sockets for nine stones, now lost. Diam. 3 in. Length of pin, 5½ in. *Mr. R. B. Macleod of Cadboll.*

87 FIBULA, bronze, partly gilt, and silvered, annular, the expanded portion ornamented with interlaced patterns, and having five sockets, from which the settings have been lost. Celtic (Irish), about 13th cent. Diam. 2 in. *Mr. Hodder M. Westropp.*

88 BROOCH, or Fibula. Modern. Reduced copy of the celebrated 'Tara' brooch of ancient Irish workmanship. *S. K. M.*

89 ARMLET, gold, formed of a solid twisted piece, having four projecting flanges, similar in design to the ancient Celtic torques. African, from the west coast. *Mr. R. H. Soden Smith.*

90 BARBARIC GOLD ORNAMENTS, from Ashantee, west coast of Africa, and large Gold NOSE-RING from New Granada. *Col. A. Lane Fox.*

91 COLLECTION OF RUDE GOLD ORNAMENTS; some from Ashantee, some from Chiriqui. The latter in form of grotesque animals. *Mr. John Evans.*

92 COLLECTION OF GOLD OBJECTS found in the old Indian graves in the State of Columbia. These are of many types, and appear to range over a considerable space of time; they are all believed to be anterior to the Spanish conquest in the 16th century. Among them are objects apparently of Celtic work; also a gold chisel-shaped tool of the type of the early bronze implements, a remarkable hollow armlet, in shape like a small Indian bangle, terminating in serpent heads. The large mask in thin repoussé gold probably represents the sun-god. *S. K. M.*

93 FIBULA, upper surface of gold, circular, formed of a thin plate overlaid with delicate ornament formed of twisted and beaded gold wire, having a central socket and four others intended to hold pearls or other setting, now empty; the whole edged with twisted wire ornament: a small portion of silver, probably part of the original rim, was found with it. Saxon. Found, with the gold cross (No. 98), at Stanton, near Ixworth. Diam. 1¼ in. *Mr. John Evans.*

94 CIRCULAR PLATE, bronze-gilt, the surface embossed with interlaced zoomorphic patterns, in the centre a setting of garnet fixed in mother-o'-pearl, the field divided by four similar settings. Saxon. Found at Alton Hill, near Bottisham, Cambridge. Diam. 3 in. *Mr. John Evans.*

95 PENDANT, gold, circular, with embossed interlaced ornament, edged with gold wire. Saxon. Found near Canterbury, 1857. Diam. 1¼ in. *Mr. John Evans.*

95 BUCKLE, massive gold, the centre set with a large oblong piece of garnet, the upper portion also set with a shaped garnet, the heads of the rivets enriched with corded ornament. Saxon. Found at Tostock, Suffolk. Length, 2½ in. *Mr. John Evans.*

97 Portion of the HILT of a DAGGER, bronze, with delicate gold ornament, fixed in a massive silver setting, the surface of the gold covered with a pattern formed of interlacing serpents and twisted wire-work. Saxon. Found near Windsor, 1871. Size, 1¾ × 1 in. *Mr. John Evans.*

98 CROSS, pale gold, surface divided by minute cloisons, or partitions, arranged in symmetrical pattern, and filled with slices of garnet-coloured glass paste. Saxon. Found at Stanton, near Ixworth. Length, 1¾ in. *Mr. John Evans.*

99 PAIR OF BRONZE STUDS, square, set with portions of garnet-coloured paste. Anglo-Saxon. Found at Canterbury, 1871. *Mr. John Evans.*

100 COLLECTION OF ELEVEN BRONZE FIBULÆ, of various types, found at Ixworth, Dunstable, and Bury St. Edmunds. *Mr. John Evans.*

101 THREE BRONZE FIBULÆ; one slender, and terminating in a monster's head. Anglo-Saxon. *Mr. John Evans.*

101*a* CIRCULAR BROOCH, or Fibula of bronze, overlaid with silver at the back, and with gold in front, enriched with filigree, and thin-shaped slices of garnet or glass pastes, on a gold-diapered ground; the centre is a boss with a socket now empty; four small pieces of green-glass paste, and some thin portions of crystal (?) remain, Anglo-Saxon, found in the Isle of Thanet with a bronze vessel and some other objects. Diam. 2⅜ in. *Earl Amherst.*

102 SIX CIRCULAR BRONZE FIBULÆ, one showing traces of gilding. Anglo-Saxon. *Mr. John Evans.*

103 PORTION OF HORSE-TRAPPING, (?) bronze-gilt, set with enamels from Door, Belgium. Saxon. *Mr. John Evans.*

104 FIBULÆ, bronze-gilt, cruciform, with chased ornament. Anglo-Saxon. *Mr. John Evans.*

105 TWO FIBULÆ, bronze, cruciform. Anglo-Saxon. *Mr. John Evans.*

106 SILVER ARMLETS AND FLAT RINGS, of rude work, of Anglo-Saxon period; mostly found in Ireland. *Col. A. Lane Fox.*

106*a* SELECTION OF OBJECTS, chiefly Anglo-Saxon, including fibulæ and other pieces, enriched with gold ornament, forming part of the Gibbs' Bequest to the South Kensington Museum. *S. K. M.*

107 ARMLET, gold, penannular, ends expanding. Weight, 1 oz. 12 dwts. 11 grs. Bought at Warwick, 1868. *Mr. John Evans.*

108 ARMLET, gold, penannular, flat band, with slightly expanding ends. Found at Reach, near Cambridge, 1863. *Mr. John Evans.*

109 ARMLET, silver ends twisted together. Found at Cuerdale, Lancashire. Date about 910. *Mr. John Evans.*

110 PAIR OF ARMLETS, massive gold, penannular, ends slightly expanding. Weight, 3 ozs. 12 dwts. and 3 ozs. 10 dwts. 5 grs. Found near Faversham. Kent, 1869. *Mr. John Evans.*

111 THREE PENDANTS, gold, of similar character to the last, embossed with various ornament, and edged with corded work. Ancient Scandinavian. *Mr. John Evans.*

112 BRACELET, silver, penannular, surface enriched with three rows of lozenge-shaped ornament. Scandinavian, about 1000 A.D. Found in Gothland, 1870. Diam. 2¾ in. *Mr. John Evans.*

IV.

No. 85. Brooch, white bronze, set with glass pastes. Celtic, probably 12th century. MR. R. B. MACLEOD of CADBOLL.
,, 116. Brooch, silver-gilt, St. Christopher. Found at Kingston-on-Thames. 14th century. MRS. BURY PALLISER.
,, 86. Brooch, silver. Celtic, about 13th century. MR. HODDER M. WESTROPP.

113 BROOCH, silver, penannular, section quadrangular, with rounded projection in the centre; the ends turned upwards, squared, and facetted; the whole upper surface ornamented with a pattern produced chiefly by punch-marks; of Oriental form and style, probably ancient Scandinavian work after an Indian model. Found in the Island of Gothland.
Rev. James Beck.

114 FIBULA, bronze, penannular, with square up-turned ends. Ancient Scandinavian, from Courland. *Rev. James Beck.*

115 RING BROOCHES, gold and silver. England and Ireland, 13th and 14th centuries. *Col. A. Lane Fox.*

116 BROOCH of silver-gilt, in form of St. Christopher bearing the infant Saviour, and supported by his staff. Found in an excavation at Kingston-on-Thames. Such a brooch is mentioned by Chaucer as worn by the 'Yeman.' Length, 2⅛ in. *Mrs. Bury Palliser.*

'A Crystofre on his Brest of Silvyr Schene.'

117 CIRCULAR FIBULA, gold, inscribed in Gothic letters, 'Penseet deli par kisvec.' (*Pensez de lui par que je suis ici.*) English, 13th or early 14th century. *Mr. John Evans.*

118 THREE SILVER CIRCULAR FIBULÆ. 13th and 14th centuries.
Mr. John Evans.

119 FOUR MINIATURE FIBULÆ, or Buckles, gold. English, 14th century.
Mr. John Evans.

120 MINIATURE FIBULA, or Buckle, gold, annular, with two hands projecting from one side, which may have held a small pearl, inscription on the inside and outside of the periphery, partly effaced. 14th century.
Mr. R. H. Soden Smith.

121 RELIQUARY, gold; on one side is the figure of Saint John the Baptist, on the other that of a sainted Bishop. English, 14th century.
Mr. W. Maskell.

122 ENSIGN, or Badge, circular silver repoussé, with representation of a king enthroned, ground delicately diapered, and the whole elaborately finished, in silver-gilt setting of corded and filigree ornament.
Mr. T. Gambier Parry.

123 CROSS, gold, chased in front with figure of the Saviour crucified, showing traces of enamel, surrounded with the letters 'I N R I,' in Gothic characters, the angles set with four pearls with gold chain attached. Cross of English work. 15th century. Size of cross, 1⅛ × 1¼ in.
Her Majesty the Queen.

124 PECTORAL CROSS, gilt metal, with cavities for relics. English, 15th century. Dug up in Norfolk. *Rev. J. C. Jackson.*

125 CROSS, silver, edged and ornamented with small bosses in relief, and set with five pearls. Irish, probably 15th century. From Innishowen.
Mrs. Paul Butler.

126 CROSS, silver, edged with small bosses, and having five circular projections ornamented with chasing. Irish, probably 15th century. Found at Thurles, Co. Tipperary. *Mrs. Paul Butler.*

127 CIRCULAR BROOCH, silver, ornamented with niello. Scottish, probably 15th-century work; found at Kilmallock, Ireland. *Col. A. Lane Fox.*

128 CIRCULAR BROOCH, bronze, engraved with leaf ornament. Scottish, probably 16th century. *Col. A. Lane Fox.*

RENAISSANCE.

COMPRISING ITALIAN, CINQUE-CENTO, AND OTHER WORKS OF THE 16TH AND 17TH CENTURIES.

129 THE LENOX OR DARNLEY JEWEL. A pendant golden heart, set with a heart-shaped sapphire, and otherwise richly jewelled and enamelled, with emblematic figures and devices, and Scottish mottoes around and within it. *Her Majesty the Queen.*

This most interesting, valuable, and authentic relic, was made about 1576 or 77 for the Lady Margaret Douglas, Countess of Lenox, mother of the unfortunate Henry, Lord Darnley, husband of Mary, Queen of Scots. Matthew Stuart, Earl of Lenox, Regent of Scotland, husband of Lady Margaret, was slain in 1572, and his widow caused this jewel to be made in memory of him; its form is that of a heart, 2¾ in. diam.; round it is the verse—

'QVHA HOPIS - STIL - CONSTANLY - VITH - PATIENCE
SAL OBTEIN VICTORIE IN VAIR PRETENCE.'

Meaning, 'Who hopes still constantly, shall obtain victory in their claim.' In front is a crown, and beneath it a sapphire, heart-shaped, with emblematic figures of Faith, Hope, Victory, and Truth. Both the crown and sapphire open and show devices within. The reverse of the heart is covered with devices, and has the following verse round the margin—

'MY - STAIT - TO YIR - I - MAY - COMPER -
FOR - ZOV - QVHA - IS - OF - BONTES - RAIR.'

That is, 'My state to these I may compare for you who are of goodness rare.' Altogether, inside and out, are twenty-eight emblems and six mottoes. The heart itself is the emblem of the House of Douglas; the salamander is the crest of Lenox; and the *fleurs-de-lis* on azure field are the Royal arms of France, granted to Stuart of Darnley by Charles VII. The workmanship of this most remarkable jewel is ingenious and admirable, and it is a fine example of the goldsmith's art of its period. It was purchased for Her Majesty in 1842, from the Walpole Collection at Strawberry Hill; it is fully described by Mr. Tytler and by Mr. Albert Way, and figured by Mr. Henry Shaw.

130 PENDENT JEWEL, the centre representing a mermaid. The body formed of a pearl baroque, the head and rest of the body of enamel, suspended by a chain formed of three diamonds; the whole richly jewelled with diamonds, emeralds, and rubies in projecting collets, and having three large pearls pendent below. Italian, 16th century. Length, 3¾ in. *Her Majesty the Queen.*

131 PENDENT RELIQUARY, consisting of an elaborate framework of three hoops, splendidly enamelled and jewelled with rubies and diamonds, containing a portion of an arm-bone about 2 in. in length, 1 in. in diam. At each extremity of the cylinder is a convex cover, minutely and richly decorated in enamel. Upon the cylinder are fixed, on bases, jewelled with diamonds and rubies, a crucifix and statuettes of the Virgin and St. John: these, in full relief (*lavoro di piastrà*), are elaborately enamelled; on the reverse of the cross are the emblems of the Passion. and beneath is a medallion, delicately painted, representing the Fall in Paradise, the suspending chains and the upper arch from which they spring are richly jewelled at intervals with diamonds and rubies. This beautiful jewel, remarkable for its varied enamelled colours and for the perfection of the goldsmith's work, is Italian of the commencement of the 16th century, and is a fine example of jewellers' work of the period of Cellini. It is traditionally said to have belonged to Catherine of Braganza, and to have been given by her to the family of the Comptons of Hartpury, Co. of Gloucester, of whom the present possessor is the lineal descendant. *Mrs. Gordon Canning.*

132 PENDENT RELIC CASE, circular, with sacred figure-subjects in niello on both sides; in its original mounting of silver-gilt corded ornament. Italian, 15th century. *Mr. T. Gambier Parry.*

133 PENDANT ('Holbein jewel'), gold, enamelled, a male figure in armour, a female figure standing beside him holding a javelin; beneath hangs St. George, with large pearl attached; the whole suspended by a gold-enamelled chain, delicately worked. Length, 3¼ in.; length of chain, 16½ in. *Lady Dudley Marjoriban's.*

134 TRIANGULAR PENDENT JEWEL, set with a large cabochon sapphire, chatoyant lustre, surrounded by rubies and diamonds in enamelled setting; at present suspended by a modern gold chain. This very interesting and remarkable jewel was presented by Queen Katharine Parr to Sir George

Penruddock of Compton Chamberlayne, and Anne his wife, about 1544. It is said to have been thrown into the lake in front of the house in the time of Cromwell, and thus the original chain was lost; it is represented in a portrait of Sir George Penruddock by Lucas de Heere.

Mr. Charles Penruddock.

135 PENDENT JEWEL, in form of a merman, with scimitar in his right hand and Medusa head in his left; the body formed of a large and very remarkable pearl baroque; in the tail is set a fine ruby, engraved in relief; the whole is enriched with enamel, and jewelled with diamonds and rubies, having large pearls pendant. This splendid jewel was brought from India by Lord Canning, but appears to be of Italian cinque-cento work of the time of Benvenuto Cellini, and has been thought to be by his hand.

Marchioness of Clanricarde.

136 OVAL PENDENT JEWEL, set round with garnets; in the centre is a representation, in full relief, of the 'Fall in Paradise:' Death standing beside the Tree of Knowledge; the back enriched with translucent green enamel, and having the initials of Marie de Medicis, to whom the pendant is believed to have belonged. Late 16th century. *Mrs. Shirley.*

137 DIAMOND STAR, or Cinque-foil; large sapphire in centre, set round with small diamonds.

This sapphire, set as a ring, was at the moment of Queen Elizabeth's death, when all doors were closed by order, thrown out of window by Lady Scrope to her brother, Robert Cary, son of Lord Hunsdon, and later, Earl of Monmouth, who at once took horse to Scotland, and presented the token to James VI. in proof of the truth of that fact, of which he brought the first tidings The ring is mentioned in 'Robertson's History of Scotland,' 'Bank's Peerage,' &c. It was afterwards given to John, Earl of Orrery, by the Duchess of Buckingham, natural daughter of James II. The small brilliants round the stone are the original setting.

Countess of Cork and Orrery.

138 COLLECTION OF TEN OBJECTS, PENDANTS, &c. Among them may be specified:—

AN OBLONG PENDANT, or reliquary, with representation of the Annunciation, figures beautifully modelled in relief in coloured enamel. Italian, 16th century.

TWO PENDANTS, showing, under glass, minute representations of the Annunciation, and of Christ and the Woman of Samaria, figures in full relief. Venetian, 16th century.

TWO PENDANTS, filigree enamelled and jewelled. Venetian, 16th century. *Rev. Montague Taylor.*

139 PENDANT, gold, in form of a lion 'passant gardant,' with amber body, on a stand enamelled above and below with scrolls and flowers, and having three pearls suspended beneath. Florentine, 16th century. Length, 2¼ in. *Mrs. Drury Fortnum.*

140 PENDANT, in shape of a dove 'displayed,' enriched with enamel, and set with large diamonds cut to the form of the body and wings, head crowned with diamonds; in each claw is a pearl, and three others are suspended from the tail and wings; delicate gold neckchain attached. French, 16th century. *Mrs. Drury Fortnum.*

141 CROSS, gold, enamelled front and back, set with rubies, surmounted by a Scottish crown, jewelled with Scotch pearls, rubies, and emeralds, and having in the centre a small enamelled cross, also set with Scotch pearls; the centre cross and crown are believed to be Scottish work, the remainder French, of the period of Mary Queen of Scots; the cross corresponds in form with that depicted in her portrait at Holyrood. *Mr. L. P. Muirhead.*

142 PECTORAL CRUCIFIX, silver, parcel-gilt, with floriated scroll ends, bordered with seed pearls. German, end of 16th century.

Mrs. Drury Fortnum.

143 LARGE OVAL LOCKET, with pearl drop, gold, enamelled in front with translucent ruby enamel, on the reverse with brilliant green, containing an admirably executed portrait of Sir Francis Drake by Hilliard; date 1581. English, 16th century. *Lady Eliott-Drake.*

144 PENDENT JEWEL, OR ENSEIGNE, set with double cameo on very fine Oriental sardonyx, of rich brown colour: surrounded by brilliant enamel mounting, richly jewelled, of the most admirable work; beneath is a cluster pendant of pearls, to which is attached a very fine drop-pearl; within is a miniature by Hilliard of Q. Elizabeth. This splendid and most interesting jewel was presented by Q. Elizabeth in 1579 to Sir Francis Drake, and he is represented wearing it in his portrait by Zucchero in possession of Sir F. Eliott-Drake: the cameo is the work of a most skilful artist, who executed several now extant, on fine antique stones, such as the present; his name is unknown. This stone shows traces of the drilling lengthways, which would indicate its being, as in all probability it is, antique. *Lady Eliott-Drake.*

145 PENDENT STAR-SHAPED JEWEL, enamelled and set with diamonds, rubies, and opals; in the centre is the orb surmounted by the cross, engraved on a ruby. This, one of the insignia of Royalty, was permitted to be worn by Sir Francis Drake, to whom this beautiful jewel was presented by Q. Elizabeth in 1579. On the reverse is the Queen's portrait by Hilliard. *Lady Eliott-Drake.*

146 MINIATURE-CASE, gold, elliptic; the back and sides enamelled with arabesque scrolls, flowers, &c., on black ground; the front pierced and set all over with diamonds and rubies, a star in the centre, and between the collets small enamelled scrolls; inside the case is a miniature, by Hilliard, of Queen Elizabeth, wearing a jewelled crown and necklace, her hair hanging on her shoulders. English, about 1580. *S. K. M.*

147 THE HUNSDON ONYX: a very large oval cameo on a splendid Oriental sardonyx of three strata; subject, Perseus and Andromeda, wrought out in minute and elaborate detail; mounted in gold, enamelled, with ring for suspension. The cameo and the mounting are of the middle of the 16th century. Size, $3\frac{3}{4} + 3\frac{1}{4}$ in. *Lady FitzHardinge.*

This exquisite jewel was bequeathed by George Cary, second Lord Hunsdon (d. 1603) to his wife, Eliz Spencer, and afterwards to his only daughter, Eliz. Lady Berkeley, as heir-looms (with other jewels), to be preserved 'Soe longe as the conscience of my heires shall have grace and honestie to perform my will, for that I esteeme theme right jeweles, and monumentes worthie to be kept for theire beautie, rareness, and that for monie they are not to be matched, nor the like yet knowen to be founde in this realme.'

148 PENDENT JEWEL in form of a ship; the masts and rigging of gold jewelled with pearls, the figures and furled sails enamelled. English, 16th-century work. *Lady FitzHardinge.*

This was presented to Queen Elizabeth, and is supposed to be the model of the ship in which Sir Francis Drake sailed round the world.

149 PRAYER-BOOK, in gold enamelled cover. English, 16th century. *Lady FitzHardinge.*

This most interesting relic contains the last prayer of King Edward VI. in MS. written on vellum, supposed by Queen Elizabeth's own hand; it was afterwards worn at her girdle, and came into possession of the Berkeley family through her cousin, Lord Hunsdon. The title in MS. runs—'The Prayer of Kynge Edward the VI. which he made the vi of Julij, 1553, and the vii yere of his raigne, iii howres before his dethe, to him selfe, his eyes being closed, and thinkinge none had herd him, the xvi yere of his age.'

150 ARMLET, crystal and gold, jewelled with sapphires and rubies, the gold mounting beautifully enriched, with overlaid ornament. Bequeathed, with other jewels, by George Cary, Lord Hunsdon, who died 1603. *Lady FitzHardinge.*

V.

No. 148. Jewel, gold, enamelled. English, 16th century. LADY FITZHARDINGE.

No. 1407. Jewel, gold. enamelled, set with diamonds, rubies, &c. 16th century. MRS. H. HOPE.

No. 1408. Jewel, gold, set with diamonds and rubies. 16th century. MRS. H. HOPE.

No. 135. Jewel, in form of a merman. Italian, 16th century. MARCHIONESS OF CLANRICARDE.

No. 158. Pendant, gold, enamelled. 16th century.

No. 131. Pendent Reliquary, enamelled and jewelled. Italian,

151 PENDENT JEWEL, gold, enamelled, in form of a winged Cupid bending his bow, the figure in white enamel, jewelled with diamonds and rubies set in square collets, having a large pearl pendant below the quiver, the wings and bow of gold enamelled and jewelled; the figure suspended by a chain attached to an ornament on which is a heart and a pair of doves; the whole carried by a chain of six links, ornamented with scroll and strap-work, enamelled in white and green. Italian, 17th century. Length of pendant, 4 in.; chain, 7 in. *Lady Dudley Marjoribanks.*

152 OVAL JEWEL, gold, enamelled; the centre is occupied with the figure of Diana in full relief, seated upon a couchant stag, the body of the goddess formed of a pearl baroque, holding a bow and arrow in her hands, hound seated at her feet, heads of other hounds shown in the background, which is enamelled to represent a sylvan scene; the figure is sustained by projecting collets set with diamonds and rubies. Italian work. Size, 2¾ × 2¼ in. *Lady Dudley Marjoribanks.*

153 PENDENT JEWEL, gold, enamelled, the centre set with head of Medusa, carved in high relief on an onyx of three strata, surrounded by scroll work, enamelled and jewelled, the back enamelled with flowers, &c. on ground of pale blue. Length, 2½ in. *Mrs. C. Oxley.*

154 ST. GEORGE, gold, enamelled in colours, the horse white; on the oval base are sprays, a lizard, and a snake, in coloured enamel, and beneath the surface is covered with translucent enamel of brilliant green; the whole suspended from a chain of delicate workmanship, each link tipped with dots of blue enamel, and finished at either end with pierced portions of asterias sapphire. 17th century. Height of jewel, 1¾ in. Length of chain, 7 in. *Lady Dudley Marjoribanks.*

155 GOLD PENDANT of open filigree, enamelled and set with rubies. Italian, 17th century. *Rev. James Beck.*

156 EWER, in sardonyx, enamelled and jewelled, called the 'Cellini' Ewer. The base or body composed of two convex portions of a splendid rich brown sardonyx, carved with radiated flutings. This is encircled by a gold frame-work, and richly enamelled in brilliant colours, jewelled with diamonds and rubies, and ornamented with female heads in relief, enamelled figures and a mask of the same beneath the lip. The handle, rising high above the spout, is in form of a winged dragon; between its wings, which are jewelled with opals, diamonds, and rubies, is seated a Cupid holding reins, the whole enamelled. The foot is formed of an oval striated onyx, bordered with enamel and set with emeralds and rubies. Height, 10⅜ in. Italian, 16th century. *Mr. A. J. B. Beresford Hope.*

157 POMANDER. Italian, about 1550. *S. K. M.*

158 PENDANT of gold open-work, oviform, crowned with an open sphere enriched with the most delicate enamel-work of brilliant colours in scroll-patterns and rosettes, with projecting bracket-shaped supports terminating in monsters' heads, and having pendent pearls beneath. This exquisite jewel is stated to have been worn by Henry II. of France; it is of that date, and a most beautiful example of the work of the period. 16th century. Engraved in Labarte's 'Hist. des Arts au Moyen Age;' formerly in the Debruge-Dumesnil Coll. and in that of M. Louis Fould.
H. I. M. the Empress Eugénie.

159 BOOK-COVER, or Case for a Missal, gold, and translucent enamel in relief; on the sides, subjects of the Creation of Eve, and (apparently) the Fountain of Youth; the edges ornamented with translucent Champlevé enamel. Stated to have belonged to Henrietta Maria, Queen of Charles I. Italian, about 1580. *S. K. M.*

160 CROSS, gold enamel and rubies. Italian, 16th century. *S. K. M.*

161 PENDENT ORNAMENT; a stork devouring a serpent, gold enamel, with pendent pearls. Italian, (?) 16th century. *S. K. M.*

162 PENDENT ORNAMENT; a pelican in her piety, formed of pearls, emeralds, and rubies, in enamelled gold. Italian, 16th century. *S. K. M.*

163 NECKLET AND SMALL PENDANT, formed from a pair of bracelets, gold rosettes, enamelled in black and white, and jewelled with pearls and rubies. Probably Italian, late 16th century. These bracelets were the property of Queen Charlotte, and were said to have belonged to Queen Elizabeth. *Mrs. Shirley.*

164 NECKLET, gold, delicate wire-work and filigree, enriched with dots of blue enamel. Italian, late 16th century. *Mrs. Drury Fortnum.*

165 NECKLACE, with Pendant, composed of gold open-work medallions, exquisitely enamelled and jewelled, with rubies, &c., representing, in minute and beautifully executed groups of figures, events in the life of our Blessed Lord. Italian, 16th century. This superb specimen of Italian cinque-cento work has been attributed to Benvenuto Cellini, and is at least as good as anything extant known to be by his hand. *Countess of Mount Charles.*

166 PENDENT CRYSTAL LOCKET, oval, set in gold cinque-cento open-work, mounting enamelled, and having five pearl pendants. Italian, late 16th century. *Earl Beauchamp.*

167 PAIR OF EARRINGS, gold, bow-shaped, enriched with flowers in full relief in enamel, and having three pearl pendants. Italian, 16th century. *Hon. Mrs. St. John.*

168 EARRING, gold, expanded to a semi-lunar form of open-work, chased, with five hollow knobs. Sicilian, 16th century. *Mr. G. P. Boyce.*

169 STOMACHER ORNAMENT, silver open-work foliated design, chased, and jewelled in projecting collets with emeralds and sparks of diamond.
SMALL BROOCH, CLASP, and PENDANT to match. Southern Italian or Spanish, 16th century. *Mr. J. Francis Austen.*

170 NECKLACE, Venetian glass, formed of rough beads alternating with others of red, yellow, and white glass. Venetian, 16th century. *Mr. G. P. Boyce.*

171 NECKLET, silver-gilt, open-work and filigree, enamelled in black and white and set with dark garnets. Venetian, 16th century. *Mr. G. P. Boyce.*

172 NECKLACE and PENDANT, gold, enamelled, filigree and open-work, the pendant jewelled with rubies. Venetian, 16th century. *Mrs. Alfred Morrison.*

173 NECKLET, gold filigree, enriched with black enamel. Venetian, (?) 16th century. *Mrs. Alfred Morrison.*

174 NECKCHAIN, formed of hollow gold beads covered with minute circles of wire, soldered on; every fourth bead of a black composition, probably scented, and enclosed between enamelled caps of open-work. Probably Venetian, 16th century. *Mrs. Drury Fortnum.*

175 PENDENT CROSS, Maltese form, gold, surrounded by open-work of white and pink enamel, set with small diamonds in projecting collets. Florentine, late 16th century. *Mr. G. P. Boyce.*

176 RELIQUARY, or Pendant. Italian or French, 16th or 17th century. *S. K. M.*

177 PENDENT ORNAMENT. Italian or French, 16th or 17th century. *S. K. M.*

VI.

No. 165. Necklace and Pendant, with scenes from the Life of Our Saviour. Italian, 16th century. COUNTESS OF MOUNT CHARLES.

No. 208. Locket, with allegorical figures. 16th century. COUNTESS OF MOUNT CHARLES.

No. 212. Pendant, gold, Venus and Cupid in the Temple of Love. 16th century. COUNTESS OF MOUNT CHARLES.

No. 216. Pendant, jewelled, 'Rebuke of St. Thomas.' German, 16th century. SIR R. WALLACE, BT. M.P.

VII.

No. 172. Necklace and Pendant, gold, enamelled ; Pendant jewelled with rubies. MRS. A. MORRISON.
,, 173. Necklet, gold, filigree, black enamel. Venetian. MRS. A. MORRISON.

178 RELIQUARY, or Pendant. Italian or French, 17th century. *S. K. M.*

179 RELIQUARY, or Pendant. Italian or French, 17th century. *S. K. M.*

180 PENDENT JEWEL, formed of an emerald of extraordinary size, engraved in relief with head of Medusa. This most remarkable gem is in all probability the work of a skilful Florentine artist of the 17th century. It is mounted in a modern setting of diamonds. *Duke of Buccleuch.*

181 PENDANT, formed of emeralds and diamonds; in the centre two fine circular emeralds ⅞ in. in diam. engraved in relief with Medusa heads. One of these stones was purchased in India about 1780, the other presented shortly afterwards by an Indian chief. They are Florentine, 17th-century work; setting modern. *Mrs. A. Emily S. Markham.*

182 CROSS, silver filigree, set with eleven square crystals. Florentine, 17th century. *Mr. G. P. Boyce.*

183 PAIR OF EARRINGS, gold, enriched with delicate wire-work. Probably Venetian, 17th century. *Mrs. Drury Fortnum.*

184 SMALL PECTORAL CROSS, Maltese form, silver-gilt filigree. 17th century. *Mrs. Maskell.*

185 PENDANT, oval, containing, beneath rock-crystal covers, a representation of the Descent from the Cross, the figures in full relief in gold enamelled. Italian, 17th century. *Mr. Farquhar Matheson.*

186 PENDANT, heart-shaped, of carved rock crystal, set in silver. Neapolitan, 17th century. *Mr. G. P. Boyce.*

187 PENDANT, ivory, in form of a unicorn, mounted in gold, enamelled, and hung with pearls. Italian, (?) 17th century. *Earl Beauchamp.*

188 PENDENT JEWEL, gold open-work, enamelled, containing the sacred monogram, crowned and surrounded by palm-branches united by concentric rings; a Jesuit badge. Italian, 17th century. *Sir R. Wallace, Bart.*

189 PENDENT JEWEL, gold open-work, enamelled, containing the sacred monogram; a Jesuit badge. Italian, 17th century. *Sir R. Wallace, Bart.*

190 PENDANT, EARRINGS, and part of NECKLET, formed of portions of nautilus shell, polished, mounted with gold bow-shaped ornaments, set with diamonds. Italian, 17th century. *Mrs. E. Dent.*

191 NECKLACE and PENDANT, silver, chased open-work.
BROOCH and EARRINGS to match, set with diamond sparks and spinel rubies. Italian, 17th century. *Mrs. Marrable.*

192 PAIR OF EARRINGS, gold, enamelled in colours, with pendants in form of rosettes, set with pearls. Italian, 17th century. *Mrs. Durlacher.*

193 PAIR OF EARRINGS, gold, filigree work and enamel, with pearl pendants. Italian, 17th century. *Mrs. Durlacher.*

194 CROSS, rock-crystal, mounted in gold, and enamelled front and back, small figures in coloured enamel, representing the Passion, ornamented with pearl pendants. Italian. Length, 3¾ in. *Countess Somers.*

195 PENDANT, silver, branched open-work, relieved with gold, having diamond sparks set in projecting collets. Stated to be 'Genoese, 17th century.' *Mr. G. P. Boyce.*

196 PENDENT JEWEL, gold, circular, with repoussé representation of the 'Death of Holofernes,' enamelled. French, end of 15th century.
Sir R. Wallace, Bart.

197 PENDENT JEWEL, enamelled gold, with minute representations of the Crucifixion and the Paschal Lamb. French, 16th century.
Sir R. Wallace, Bart.

198 COLLARET, gold, enamelled and jewelled, sixteen links, formed alternately of vine-leaves, ornamented with enamelled rosettes, having a pearl in the centre of each; and of bunches of grapes, surrounded by projecting enamelled collets, set with rubies. French work, middle of 17th century. Length, 17½ in. *Lady Dudley Marjoribanks.*

199 NECKLACE, silver gilt and enamelled, two rows of delicate filigree disks alternating with jewelled rosettes of white enamel, with TWO PENDANTS to match, and PAIR OF EARRINGS. French, 17th century.
Mrs. Watson.

200 PECTORAL CROSS, gold, enamelled and set with sapphires, with pendants of seed pearls. 17th century. *Mr. Geo. Bonnor.*

201 PENDENT CROSS, rock-crystal, mounted in enamelled gold, with representations of the Crucifixion and of the Virgin. French, 17th century.
Sir R. Wallace, Bart.

202 PENDENT JEWEL, enamelled gold, with cord band of seed pearls, containing representations of the Annunciation and of the Crucifixion. French, 17th century. *Sir R. Wallace, Bart.*

203 JEWEL, circular, adapted as a brooch, in shape of a crocodile holding its tail in its mouth, the body formed of a pearl baroque, the head and tail gold enamelled, the eyes formed of small emeralds. French. Diam. 2¼ in.
Lady Dudley Marjoribanks.

204 PENDENT ORNAMENT, in form of a lantern, enamelled gold. French, 17th century. *Mr. Geo. Bonnor.*

205 PENDENT ORNAMENT, pearl baroque, mounted as a mermaid, in enamelled gold, richly jewelled, with chains and ring for suspension. 17th century. *Mr. G. Bonnor.*

206 BROOCH, representing the 'Judgment of Paris;' gold, enamelled and jewelled. Late 16th century. *Countess of Mount Charles.*

207 PENDANT, in form of an owl, gold richly jewelled. 16th century.
Countess of Mount Charles.

208 LOCKET, with allegorical figures, gold, enamelled and jewelled. Late 16th century. *Countess of Mount Charles.*

209 PENDANT, representing the 'Adoration of the Magi;' gold, enamelled and jewelled. Late 16th century. *Countess of Mount Charles.*

210 PENDANT, in form of a gondola, bearing Antony and Cleopatra, with other figures; gold, enamelled and jewelled. Italian, 16th century.
Countess of Mount Charles.

211 PENDANT, representing a Nereid with another figure; gold, enamelled and jewelled; the bodies formed of pearls. Late 16th century.
Countess of Mount Charles.

212 PENDANT, representing 'Venus and Cupid in the Temple of Love;' gold, enamelled and jewelled. Late 16th century.
Countess of Mount Charles.

213 POMANDER, or Scent-case. German, 15th century. *S. K. M.*

VIII.

No. 222. Cross crystal and enamelled gold. German, 16th century. SIR R. WALLACE, BT. M.P.

No. 166. Locket, crystal, enamelled mounting. Italian, 16th century. EARL BEAUCHAMP.

No. 221. Jewel, in form of a dragon. German, 16th century. SIR R. WALLACE, BT. M.P.

No. 214. Bracelet, gold, jewelled, pearl drops. SIR R. WALLACE, BT. M.P.

No. 206. Brooch, gold, jewelled, 'Judgment of Paris.' 16th century. COUNTESS OF MOUNT CHARLES.

No. 215. Jewel, gold enamelled, 'Resurrection of our Lord.' German, 16th century. SIR R. WALLACE, BT. M.P.

214 BRACELET, open-work links of enamelled gold, jewelled, with pear-drops. German, end of 16th century. *Sir R. Wallace, Bart.*

215 PENDENT JEWEL, enamelled gold, set with precious stones, with representation of the Resurrection of our Lord. German (Augsburg), 16th century. *Sir R. Wallace, Bart.*

216 PENDENT JEWEL, enamelled gold, set with emeralds, rubies, and a sapphire, with representation of the 'Rebuke of St. Thomas.' German (Augsburg or Nuremberg work), 16th century. *Sir R. Wallace, Bart.*

217 SMALL OVAL PENDANT, gold, partly enamelled, with standing figure of a queen crowned. Probably Flemish, 17th century. *Mrs. Maskell.*

218 PECTORAL CRUCIFIX, carnelian, mounted in silver-gilt, with malachite bosses. Late 17th century. *Rev. J. C. Jackson.*

219 PECTORAL CROSS, Maltese form, silver-gilt, set with pearl and four carbuncles. 16th century; probably Flemish. *Rev. J. C. Jackson.*

220 PENDENT JEWEL, enamelled gold, in form of a heraldic lion, with amethyst drops suspended from the paws. German, 16th century. *Sir R. Wallace, Bart.*

221 PENDENT JEWEL, enamelled gold, in form of a dragon, with small pendants of pearls attached. German, 16th century. *Sir R. Wallace, Bart.*

222 PECTORAL CROSS, rock crystal, mounted in enamelled gold, jewelled with pearl drops. German (Augsburg), end of 16th century. *Sir R. Wallace, Bart.*

223 GOLD HEART-SHAPED LOCKET, with filigree knots and rosettes, originally enamelled; inside, a figure in relief of St. Catherine. *Mr. J. Heywood Hawkins.*

224 POMANDER, or Scent-case. Dutch or German, about 1600. *S. K. M.*

225 POMANDER, or Scent-case. German, early 17th century. *S. K. M.*

226 POMANDER, in form of a poppy-head; silver, parcel-gilt, chased with mythological subjects. German, 17th century. *Mr. J. Dunn Gardner.*

227 PECTORAL CROSS. German, 17th century. *Mr. J. Dunn Gardner.*

228 PIN, the head formed of a figure in Oriental costume caressing a leopard, enamelled and jewelled with diamonds and emeralds. German, 17th century. *Mrs. Brown.*

229 POMANDER, or Scent-box, silver-gilt, the divisions serving to contain various perfumes. Dutch or German, 17th century. *Mr. John Webb.* (*S. K. M.*)

230 SMALL PENDANT, silver-gilt, open-work, enamelled and jewelled, upper portion in form of a crown. German, 17th century. *Lady Lechmere.*

231 PENDANT, enamelled in colours in compartments; on both sides mounted in gold, with figures of St. Peter and other saints. German, 17th century. Length, $2\frac{3}{4}$ in. *The Countess Somers.*

232 NAVETTE JEWEL, gold, jewelled and enamelled, suspended by chains from a bow-shaped ornament set with diamonds and rubies, the body of the jewel formed of a curved band of gold closely set with twenty-four diamonds in squared collets, supporting enamelled sprays set with diamonds, and having seven pendants beneath enamelled and jewelled with diamonds and rubies. German, 17th century. Length, $3\frac{1}{4} \times 2\frac{3}{4}$ in. *Lady Dudley Marjoribanks.*

233 PENDANT, gold, in shape of a dove with outspread wings, breast of the dove formed of a large cabochon emerald, the feathers on body and wings indicated by white enamel; beneath is a pendant formed of pearl baroque, enamelled and jewelled to imitate a coiled snake. 17th century. Length, 3½ in. *Lady Dudley Marjoribanks.*

234 MEDALLION, formed of a circular silver plate, overlaid on either side with gilt relievos representing Scriptural subjects; obv. the Baptism of Christ; rev. the Crucifixion; surrounded by German and Latin inscriptions. German, 17th century. *Mr. C. Drury Fortnum.*

235 PENDANT in form of a sea-horse bearing a seated female figure, enamelled and set with emeralds and large carbuncles. 17th century. *Earl Beauchamp.*

236 PENDANT in clear rock crystal, representing a bunch of two pears and leaves. German, (?) 17th century. *Earl Beauchamp.*

237 PENDENT JEWEL, enamelled gold, in form of a two-headed eagle, crowned, with a diamond set in the breast. German, 17th century. *Sir R. Wallace, Bart.*

238 VINAIGRETTE, silver-gilt, heart-shaped, crowned, surface chased with scroll ornament. German, 17th century. *Mrs. Drury Fortnum.*

239 AIGRETTE of garnets, set in silver-gilt, in form of a bouquet of flowers and grasses, tied by a ribbon, above which is represented a bird hovering. German, first half of 17th century; worn in the velvet hats of the Tyrolese archers. *Mr. T. M. Whitehead.*

240 PAIR OF EARRINGS, enamelled, gold, hung with small pearls. Russian, 17th century. *Mrs. Drury Fortnum.*

241 BRACELET, vermeil set with rubies, pearls, and turquoises. 17th century. *Count Charles Edward Stuart d'Albanie.*

242 TWO PAIRS OF HAIR-PINS, jewelled. 17th century. *Count Charles Edward Stuart d'Albanie.*

243 BRACELET, vermeil, set with rubies, pearls, and turquoises. 17th century. *Count Charles Edward Stuart d'Albanie.*

244 TWO SEVIGNÉS, jewelled. 17th century. *Count Charles Edward Stuart d'Albanie.*

245 HUNGARIAN COLLAR, 'Mente Koto,' vermeil, set with rubies, emeralds, turquoises, and pearls. In the style of the 14th century. Date about 1640. *Count Charles Edward Stuart d'Albanie.*

246 BUTTONS, vermeil, set with rubies and turquoises. 17th century. *Count Charles Edward Stuart d'Albanie.*

247 A PAIR OF EARRINGS, jewelled. 17th century. *Count Charles Edward Stuart d'Albanie.*

248 SMALLER COLLAR, set with opals and rubies. 17th century. *Count Charles Edward Stuart d'Albanie.*

249 BONBONNIÈRE, tortoise-shell carved. 17th century. *Count Charles Edward Stuart d'Albanie.*

250 TWO PAIRS OF HAIR-PINS, jewelled. 17th century. *Count Charles Edward Stuart d'Albanie.*

251 BOSSED CLASP for Cloak, set with jewels. 17th century. *Count Charles Edward Stuart d'Albanie.*

252 DOUBLE CLASP for Cloak, similar work.
Count Charles Edward Stuart d'Albanie.

253 SIX PAIRS OF VERMEIL BRANDENBURGS, or clasps for the front of a tunic, set with pearls and turquoises. 17th century.
Count Charles Edward Stuart d'Albanie.

254 MANTLE-CLASP, pearls and rubies in enamelled gold, with pendant of St. George and the Dragon. Hungarian, 17th century. *S. K. M.*

255 MANTLE-CLASP, rubies, emeralds, and diamonds, in enamelled gold, belonging formerly to Francis Rakoezy, Prince of Transylvania. Hungarian, 17th century. *S. K. M.*

256 BRACELET, enamel, set with precious stones. Hungarian, 17th or 18th century. *Count Charles Edward Stuart d'Albanie.*

257 HUNGARIAN 'MENTE KOTO' COLLAR, set with turquoises and pearls. Time of Maria Theresa. *Count Charles Edward Stuart d'Albanie.*

258 GIRDLE for Lady's Dress, jewelled. 18th century.
Count Charles Edward Stuart d'Albanie.

259 PENDENT ORNAMENT, enamelled gold, set with pearls and other precious stones. Hungarian, 18th century. *S. K. M.*

260 BRACELET, rubies and pearls on enamelled gold. Hungarian, 18th century. *S. K. M.*

261 BRACELET, rubies and pearls on enamelled gold. Hungarian, 18th century. *S. K. M.*

262 PAIR OF EARRINGS, enamelled, set with precious stones. Hungarian, 18th century. *S. K. M.*

263 BRACELET, rubies on white and gold enamel. Hungarian, 18th century.
S. K. M.

264 HAIR-PINS, garnet and pearls in enamelled gold. Hungarian, 18th century. *S. K. M.*

265 BRACELET, rubies and pearls on enamelled gold. Hungarian, 18th century. *S. K. M.*

266 BRACELET, ruby and diamond centre. Hungarian, 18th century.
S. K. M.

267 BROOCH, pearls set in enamelled gold. Hungarian, 18th century.
S. K. M.

268 NECKLACE AND EARRINGS, of pearls and enamelled gold; from the centre is suspended an enamelled Agnus Dei. Hungarian. *S. K. M.*

269 CROSS, carved wood beneath crystal, enclosed in frame of silver-gilt and enamel, with pearls and garnets. Albanian or Roumanian, 16th or 17th century. *Rev. W. Fortescue.*

270 MEMORIAL CLASP, silver-gilt, with portrait of Charles II., enamelled at back with Death's head and initials 'C. R.' English, about 1685.
Mr. John Evans.

271 MEMORIAL CLASP, gold; beneath a facetted rock-crystal is a bier supporting a skeleton, with the motto, 'I rest,' and the monogram 'T. G.' About 1690. *Mr. John Evans.*

272 MEMENTO-MORI CLASP, with figure of Death between the letters 'E. H,' on ground of plaited hair. English, about 1690. *Mrs. E. A. Nelson.*

273 BRACELET CLASP, gold; upon a surface of finely-plaited hair is a circular gold scroll with the words 'Memento Maria Regina, obit 28 Decembris 94;' in the centre an interlaced cipher of delicate filigree, above a death's-head and cross-bones in white enamel, surmounted by a royal crown, a sceptre, and globe, the whole covered with a facetted rock-crystal. English work, 17th century. ⅞ in. *Lady Llanover.*

This jewel was given by King William III. on the death of Queen Mary to Ann Granville (Grand-daughter to Sir Bevil Granville, eldest daughter of Bernard Granville, Master of the Horse to Charles II.), Maid of Honour to Queen Mary, after whose death she had apartments given her in Whitehall. She married Sir John Stanley, of Grange Gorman, in Ireland.

274 MEMORIAL MEDALLION, oval, containing portrait of King Charles I. wrought in some of the king's hair, in its original silver-gilt mounting. English, middle of 17th century. *Rev. W. B. Hawkins.*

275 MEMORIAL CLASP, the centre formed of a facetted crystal set in gold, beneath which are angel figures sustaining a coronet, beneath a monogram in delicate gold wire upon a ground of plaited hair, the whole surrounded by a silver setting, enriched with pearls, and enamelled at back. English, about 1690. *Mrs. E. A. Nelson.*

276 MEMENTO-MORI CLASP (in modern gold locket); beneath a facetted crystal is a monogram 'M. R.' over hair, and surmounted with a royal crown and sceptre, made in memory of Queen Mary, consort of William III. English work of the period, end of 17th century. *Mrs. E. A. Nelson.*

277 POMANDER. English, late 17th century. *S. K. M.*

278 PAIR OF EARRINGS, drop-shaped, with rosette tops, set with diamonds. English, about 1700. *Mrs. Maskell.*

279 PENDANT of rock crystal, cut into a reversed heart-shape form, mounted in gold, delicately chased and enamelled in black. From Horace Walpole's Collection; described in the catalogue of the sale at Strawberry Hill as being the jewel worn by the first Bishop of St. David's. *Mrs. Brown.*

280 NECKLACE, formed of facetted beads of lapis-lazuli, united by large enamelled beads, with carved crystal pendant, with spaces for relics, terminating in a cross of the same, richly mounted in gold and enamel. Fine Spanish work, 16th century. *Countess of Mount Charles.*

281 PENDENT JEWEL, the Virgin of the Immaculate Conception, in enamel on gold, the frame set with emeralds. Spanish, 16th century. *Mr. John Webb. (S. K. M.)*

282 POMANDER, or Reliquary. Spanish (Toledo), end of 16th century. *S. K. M.*

283 CROSS. Spanish, about 1600. *S. K. M.*

284 CROWN for a statue of the Madonna, silver-gilt, enriched with enamel, and set with bright-coloured glass pastes. Spanish, 17th century. *Right Hon. A. H. Layard.*

285 GOLD PENDANT, open filigree scroll-work, set with pearls. Spanish, 17th century. *Rev. James Beck.*

286 BROOCH, Pendant, gold, open-work, enamelled and set with emeralds. PAIR OF EARRINGS, *en suite*, with pendants formed of large drop pearls. Spanish, second half of 17th century. *Mr. Farquhar Matheson.*

287 PAIR OF EARRINGS, gold, set with emeralds in projecting collets. Spanish, 17th century. *Mr. G. P. Boyce.*

288 BREAST ORNAMENT. Spanish, 17th or 18th century. *S. K. M.*

289 BREAST ORNAMENT. Spanish, 18th century. *S. K. M.*

290 PENDANT, gold, open-work, the upper portion bow-shaped; the lower representing the Austrian crowned double-headed spread eagle, his breast formed of an emerald, the whole set with small squared pale emeralds. Cordova, 18th-century work. Length, 3½ in. *Mr. G. D. Rowley.*

291 PAIR OF EARRINGS, gold, set with rough emeralds. Spanish; 18th century. *Sir M. Digby Wyatt.*

292 TWO PAIRS OF EARRINGS, circular disks, gold and silver. Spanish; 18th century. *Sir M. Digby Wyatt.*

293 PAIR OF EARRINGS, silver filigree. Spanish. *Sir M. Digby Wyatt.*

294 PAIR OF EARRINGS, gold, crescent-shaped, open-work. Spanish. *Sir M. Digby Wyatt.*

295 PAIR OF EARRINGS, gold, cross-shaped open-work. Spanish. *Sir M. Digby Wyatt.*

296 PAIR OF EARRINGS, silver, set with diamonds. Spanish. *Sir M. Digby Wyatt.*

297 PAIR OF EARRINGS, formed of turquoise glass beads. Spanish. *Sir M. Digby Wyatt.*

298 ROSARY, mother-of-pearl, mounted in gold filigree, with filigree cross pendent. Modern Spanish. *Sir M. Digby Wyatt.*

299 NECKLET, PENDANT, and EARRINGS, gold, set with pearls. Modern Spanish. *Sir M. Digby Wyatt.*

300 TWO GOLD CROSSES, filigree. Modern Spanish. *Sir M. Digby Wyatt.*

301 TWO GOLD FILIGREE HEARTS. Spanish. *Sir M. Digby Wyatt.*

302 PAIR OF EARRINGS, long pendants, gold, set with amethysts. Modern Spanish (Barcelona). *Sir M. Digby Wyatt.*

303 PAIR OF EARRINGS, long pendants, gold, set with jacinth. Modern Spanish (Barcelona). *Sir M. Digby Wyatt.*

304 BROOCH, circular, gold filigree. Modern Spanish. *Sir M. Digby Wyatt.*

305 BRACELET, gold, formed of filigree buttons, connected by chains. Modern Spanish. *Sir M. Digby Wyatt.*

306 CROSS, formed of filigree buttons, gold, with pendants. Modern Spanish. *Sir M. Digby Wyatt.*

307 COLLARET, PENDANT, AND TWO PAIRS OF EARRINGS, gold open-work, set with rough pearls and garnets. Italian, 18th century. *Mrs. Duglas of Mains.*

308 NECKLACE, formed of onyx cameos of various classic busts, alternating with cherub heads in coral. Italian, 1798.
PAIR OF EARRINGS to match. *Lady Maria Ponsonby.*

309 COLLARET, gold, consisting of twenty-three links, enamelled, green rosettes in the centre, white and pink foliated scrolls springing from them. Italian, 18th-century work. Length, 15 in. *Lady Dudley Marjoribanks.*

310 MEDALLION, oval, rock-crystal, with radiating border, the centre engraved with figure of a saint. Italian, 18th century. Length, 4⅛ in.
The Countess Somers.

311 BRACELET, gold, filigree, with disks of Roman mosaic upon lapis lazuli. Roman, 18th century. *Mrs. E. A. Nelson.*

312 BRACELET, gold, open-work, rococo style, with foliated ornament in relief, enriched with rosettes of enamel and pearls, the raised centre set with an aquamarine. Italian, 18th century. *Mr. Julian Goldsmid.*

313 PAIR OF EARRINGS, gold, green and white enamel and pearl pendants. Italian, 18th century. *Mrs. Durlacher.*

314 LOCKET, gold enamelled, on the outside female figure subjects; within, a landscape and portrait of Oliver Cromwell. French, beginning of 18th century. Supposed to have been given by Richard Cromwell to an Italian lady. *Mrs. Alfred Morrison.*

315 PENDANT in form of the sacred monogram surmounted by a cross, gold, the letters inlaid with crystal, the back enamelled with the emblems of the Passion, on a black ground; beneath is hung, from a chain, a representation in similar work of the three nails. French. *Messrs. Ayres.*

316 PENDANT, gold, edged with blue enamel, open-work, representing trees and a basket of flowers, jewelled. 18th century. (A modern locket has been inserted with a photograph of Madlle. Turquet.) *Mrs. Barry.*

317 PENDANT, gold, in form of a bouquet-holder, enamelled and jewelled, with wreaths and pendants composed of rubies, emeralds, and pearls, the upper portion representing a bouquet of flowers composed of precious stones, and sustained at the sides by two birds in coloured enamel. 18th century, believed to be of Russian workmanship. Length, 5½ in.
Mrs. Barry.

318 PENDENT BROOCH, silver, the front formed of blue translucent enamel, upon which is a basket of flowers in silver open-work, jewelled. 18th century. *Mr. Farquhar Matheson.*

319 BROOCH, centre an oval enamel on gold, representing Cupid among roses drawing his bow, set round with open-work, enriched with diamonds in projecting collets. French, 18th century. *Mrs. Durlacher.*

320 BROOCH and PENDANT, gold, open-work, set with rubies and diamonds in projecting collets. French, 18th century. *Mrs. Durlacher.*

321 BROOCH, oval, centre enamelled with figure subject, surrounded with silver open-work, set with marcasite. French, 18th century.
Mrs. George Gutch.

322 BROOCH, in form of a parrot with glittering plumage. German, 18th century. *Mr. Geo. Bonnor.*

323 NECKLACE, turquoise beads and diamonds, in the centre a large facetted carbuncle set round with brilliants.
PAIR OF EARRINGS *en suite.* French, latter part of 18th century. Belonged to the Empress Josephine, wife of Napoleon I.
Countess of Carnarvon.

324 NECKLACE, formed of links, set with rubies, diamonds, and pearls, with ruby ornament and pendant in centre. French, 18th century.
Mrs. Durlacher.

325 COLLARET, gold, flat links of twisted work, each centre occupied by a four-leaved fleuron with stamens. 18th-century work. Length, 16½ in.
Mrs. Lenox Prendergast.

IX.

No. 199. Necklace, silver-gilt, filigree, and white enamelled Earrings to match. French, 17th century. MRS. WATSON.

,, 350. Pendant, gold, jewelled. English, 18th century. MRS. DURLACHER.

,, 323. Earring, turquoise beads and diamonds. French, late 18th century. COUNTESS OF CARNARVON.

No. 140. Pendant, dove 'displayed,' set with diamonds. MRS. DRURY FORTNUM.

,, 1370. Jewel, gold, with diamonds and emeralds. MRS. HENRY WILLETT.

326 NECKLET, silver, enamelled, with pendent oval locket, set with pearls and turquoises, and enamelled with figure of Cupid playing a pipe, in grisaille on pink ground.

PAIR OF EARRINGS to match. French work. *Mr. C. J. Burgess.*

327 LOCKET, formed of oval miniature in enamel of lady seated in a garden, mounted with pearls, rubies, emeralds, and sapphires.
Mrs. F. Moggeridge.

328 PAIR OF DROP EARRINGS, with enamelled miniatures richly jewelled *en suite*. *Mrs. F. Moggeridge.*

329 VINAIGRETTE, in form of a quiver, gold, jewelled with turquoises and rubies, and ornamented with filigree work, suspended by a chain and ring. French, 18th century. *Mr. Farquhar Matheson.*

330 SET OF TWELVE BUTTONS, Sèvres enamel on gold; in the centre a dot of ruby enamel surrounded by a radiating pattern of enamelled disks, the colour of pearls. French, 18th century. Diam. 1⅛ in.
Lady Dudley Marjoribanks.

331 TABLETS, mounted in gold, covers of Dresden porcelain, in 34 small medallions divided by portions of red jasper, each painted with a figure group in the style of Watteau. French, late 18th century. Formerly belonged to Madame de Pompadour. *Earl Beauchamp.*

332 WHIP-HANDLE, open-work, in chased gold over a ground of blue translucent enamel; on the top is a representation of a cenotaph and death's head, beside which are two genii; the handle ornamented with the subject of a hunter presenting trophies of the chase at the feet of a lady. French, Louis Quinze period (middle of the 18th century). Length, 2¾ in.
Lady Dudley Marjoribanks.

333 PENDENT JEWEL, gold, enamelled, set with turquoises and garnets; in the centre is a representation of a Pelican in her Piety. German work. Length, 3½ in. *Mr. C. J. Burgess.*

334 SEVIGNÉ, arranged as a brooch, gold open-work, foliated scroll ornament, of very elegant design, set with diamonds and cabochon rubies; on the upper portion is a radiating ornament, between two stars, from which rises, on a spiral spring, a butterfly, set with diamonds; in the centre is a large pearl, at either side two smaller; to the lower portion are attached six pendants, ending in drop-shaped pearls. German, early 18th century. Length, 4⅛ in.; breadth, 4¼ in. *Lady Dudley Marjoribanks.*

335 PENDANT, oval, gold, enamelled and jewelled, open-work, set with emeralds, diamonds, and rubies; at the back, beneath enamelled cover, is a small case containing St. George and the Dragon. German, 18th century.
Mr. Farquhar Matheson.

336 PENDANT and SLIDES, gold, pierced work, enamelled with flowers. German. *Sir M. Digby Wyatt.*

337 NECKLACE and PENDANT, silver-gilt, filigree and chain-work; set with lapis lazuli and pearls, with pearl pendants. German, 18th century.
Mr. G. P. Boyce.

338 NECKCHAIN of delicate open-work, gold, with stamped gold pendant, in form of roses symmetrically arranged, the centre set with diamond. Danish, 18th century. *Mr. G. P. Boyce.*

339 NECKLACE, gold, enamelled and jewelled with emeralds, garnets, and opals, the alternate links and pendant formed of figures of St. George and the Dragon. Russian, 18th century. *Mr. Farquhar Matheson.*

340 PAIR OF EARRINGS, gold, open-work, set with diamonds and ornamented with enamel and pendent pearls. 17th or early 18th century. From Janina. *Mr. R. H. Soden Smith.*

341 PENDANT, gold, open-work, with bow-shaped top and cross attached, the whole set with diamonds. 18th century. *Mrs. Maskell.*

342 PENDANT, silver-gilt, open scroll-work set with diamonds in projecting collets. 18th century. Probably Flemish. *Mrs. Maskell.*

343 NECKLACE and CROSS PENDANT, silver, set with crystals. *Mrs. Alfred Morrison.*

344 PAIR OF EARRINGS, flat, pear-shaped, silver, open-work. Flemish, 17th or early 18th century. *Mrs. Alfred Morrison.*

345 NECKLET, gold, open-work, delicate chains and pendants, enamelled, with heart-shaped and crescent ornaments alternating. 18th century. *Mr. Charles Hunt.*

346 PENDENT CROSS, silver and gold, delicate open-work, set with diamonds. LOCKET, heart-shaped, to match. English, early 18th century. *Sir M. Digby Wyatt.*

347 COLLECTION OF SIXTEEN OBJECTS, PENDANTS, SEVIGNÉS, AND LOCKETS:
In the centre a STOMACHER PENDANT, silver, open-work, jewelled with emeralds. Spanish, 17th century.

Beneath is a SEVIGNÉ, bow-shaped, set with fine garnets. English, early 18th century.

HEART-SHAPED LOCKETS, set with diamonds, of elegant and delicate work, one enclosing a minute miniature. *Rev. Montague Taylor.*

348 PENDENT LOCKET, in form of a padlock, with ring for suspension, set with diamonds; from it hang a small diamond key, and a heart composed of a ruby set round with diamonds. English work, 18th century. Length, 2 in. *Mr. Ayres.*

349 PENDANT, gold, formed of two large turquoises, set round with small diamonds, surmounted by a bow of ruby enamel. English, 18th century. *Countess Brownlow.*

350 PENDANT, gold, formed of sprays, set with diamonds, rubies, sapphires, and emeralds, and having three pendent pearls. English, early 18th century. *Mrs. Durlacher.*

351 LOCKET, gold, oval, enamelled, set with pearls; in the centre a delicately-painted Bartolozzi subject. English, about 1780. *Mrs. M. E. Vere Booth Powell.*

352 HEART-SHAPED LOCKET, mounted in gold, enamelled, with motto, 'Toujours fidelle.' English, 18th century. *Mrs. E. A. Nelson.*

353 GOLD CIRCULAR LOCKET, set with pearls. English, about 1795. *Mrs. E. A. Nelson.*

354 LOCKET for miniature, enamelled and jewelled with pearls and diamonds. 18th century. *Duke of Buccleuch.*

355 LOCKET, cameo portrait of George III. Tassie's imitation of onyx, set round with brilliants. English, end of 18th century. Given by the King and Queen to Mary Granville (Mrs. Delany), 25th May, 1784. *Lady Llanover.*

X.

No. 240. Earrings, gold, enamelled. Russian, 17th century. MR. DRURY FORTNUM.

,, 193. Earrings, gold, filigree and enamel. Italian, 17th century. MRS. DURLACHER.

Necklet and Pendant, enamelled. Italian, 17th century. LADY WYATT.

No. 341. Pendant, gold, set with diamonds. 18th century. MRS. MASKELL.

No. 342. Pendant, silver-gilt, set with diamonds. 18th century. MRS. MASKELL.

356 LOCKET, heart-shaped, surmounted by a bow of rubies, containing hair. On a white enamel border is the motto 'Sans égale;' on the reverse, 'Countess Cowper, 3rd daughter of John Carteret, Earl Granville.' English, end of 18th century. *Lady Llanover.*

357 LOCKET, set round with pearls, having a bow of ruby enamel, with cipher of Queen Charlotte under a crown, and the Queen's hair at back. Gift by Queen Charlotte to Mary Granville (Mrs. Delany), 29th Nov. 1780. English, end of 18th century. *Lady Llanover.*

358 COLLECTION OF MEMORIAL RINGS, from the middle of the 18th century, enamelled, and with names and dates engraved within. *Baroness Burdett-Coutts.*

359 PENDENT MINIATURE CASE, jewelled, with portrait of Monk, Duke of Albemarle. *Baroness Burdett-Coutts.*

360 PENDENT MINIATURE LOCKET, with portrait of Fox, author of the 'Book of Martyrs.' *Baroness Burdett-Coutts.*

361 PENDENT MINIATURE CASE, richly enamelled, with portrait of Prince Charles Edward Stuart. *Baroness Burdett-Coutts.*

362 RING, with portrait of Shakspeare in enamel. Formerly belonged to David Garrick. *Baroness Burdett-Coutts.*

363 PAIR OF EARRINGS, malachite balls set in gold. Modern, made at Torquay. *Baroness Burdett-Coutts.*

364 BRACELET of malachite beads, made at Torquay. *Baroness Burdett-Coutts.*

365 BROOCH, with head in relief, carved in malachite. Modern English. *Baroness Burdett-Coutts.*

366 NECKLET, ornamented with beautiful medallions of old Wedgwood jasper-ware. English, latter part of 18th century. *Baroness Burdett-Coutts.*

367 CHATELAINE, chain-work, ornamented with medallions of old Wedgwood jasper-ware. English, latter part of 18th century. *Baroness Burdett-Coutts.*

368 PAIR OF BRACELET CLASPS, with medallion of old Wedgwood ware. *Baroness Burdett-Coutts.*

369 FAN of ostrich feathers, the centre and handle of gold, brilliantly jewelled on both sides. In front of the central disk is a fine emerald, surrounded by interlaced triangles of rubies and diamonds, and rows of pearls; on a circular gold rim is 'Les Dames Israëlites d'Alger à S. M. l'Impératrice Eugénie.' 1860. Presented to the Empress on occasion of her visit to Algeria in 1860. *H.I.M. the Empress Eugénie.*

370 BROOCH, formed of a circular medallion of fine old Wedgwood jasper-ware. *Baroness Burdett-Coutts.*

371 BUCKLES, set with old English diamond pastes.
BUCKLE and TWO BRACELET CLASPS, set with brilliant-cut crystals, 'Harrogate diamonds.' English, 18th century. *Baroness Burdett-Coutts.*

372 FIGURE OF WINGED VICTORY, in gold most delicately wrought, the greater portion antique Greek work, brought from Janina; mounted on a ball of fine lapislazuli. *Baroness Burdett-Coutts.*

373 NECKLACE of blue, red, and other beads, of Venetian 18th-century glass. The malachite beads in one are modern, made at Torquay. *Baroness Burdett-Coutts.*

374 BROOCH, oval, and long pendent EARRINGS to match, of beautiful open-work, entirely set with diamonds. English, 18th century.

375 BROOCH, 'In Memoriam,' set round with pearls surmounted by a diamond bow; in the centre is a representation of an urn, with inscription and date, 1778. English. *Messrs. Wells and Lamb.*

376 BROOCH, gold, set with rows of small rubies and pearls. English. *Sir M. Digby Wyatt.*

377 HANDKERCHIEF SLIDE, gold, set with two rows of small pearls. English. *Sir M. Digby Wyatt.*

378 BROOCH, with pendent silver foliated open-work, set with diamonds. English. *Sir M. Digby Wyatt.*

379 BROOCH, gold, translucent blue enamel, bordered with pearls.
LOCKET, circular, chased at the back, and
PAIR OF EARRINGS, with strings of pearls pendent, *en suite* with brooch. English. *Sir M. Digby Wyatt.*

380 LOCKET, gold, enriched with blue enamel, set with pearls. English. *Sir M. Digby Wyatt.*

381 BROOCH, "Steinkirk" pattern, formed of a curved row of eight oval facetted pastes, topaz-coloured, set over foil. English, 18th century. Length, 4 in. *Mrs. Bury Palliser.*

382 BROOCH, or Solitaire. English, latter half of 18th century. *Mr. H. Collingwood.*

383 CRAVAT-BROOCH, oval, the centre having beneath a glass vase of flowers on a pedestal, delicately modelled, surrounded by ruby-coloured translucent enamel, and edged by a close row of small pearls. English, about 1780. Length, 1¼ in. *Mr. G. D. Rowley.*

384 PAIR OF EARRINGS, set with large and brilliant pastes, drop-shaped with star tops. English, about 1725. Belonged to Elizabeth, wife of George, twelfth Lord Abergavenny. *Miss H. Pincke Lonsdale.*

385 COLLAR, NECKLACE, and PENDANT, formed of brilliant opaline pastes, edged with diamond pastes. English, 18th century. *Miss H. Pincke Lonsdale.*

386 NECKLACE and PENDANT, with EARRINGS to match, gold, set with large aquamarine coloured pastes. English, middle of 18th century. *Miss H. Pincke Lonsdale.*

387 NECKLACE, BROOCH PENDANT, and EARRINGS, of large sapphire pastes, set in gold. English, middle of 18th century. *Mrs. M. E. Vere Booth Powell.*

388 PAIR OF STAR BROOCHES, formed of amethystine pastes. 18th century.
SMALL BROOCH, of similar character, of opaline pastes.
STAR, of pale garnet pastes.
STAR, of ruby and diamond pastes, modern.
SLIDE for velvet, of old diamond pastes. 18th century. *Mrs. M. E. Vere Booth Powell.*

389 DOUBLE NECKLET, formed of round disks of white Oriental chalcedony, set in gold.
NECKLET of amethystine chalcedony, probably from Siberia. End of 18th century. English setting. *Mrs. A. Burnaby.*

390 HAIR-PIN, silver, head formed of a star of diamonds; also adapted as a brooch. English, 18th century. *Mrs. E. A. Nelson.*

391 HEADDRESS or TIARA, of pearls, arranged in foliated patterns, fixed upon carved mother-o'-pearl. *Mrs. M. E. Vere Booth Powell.*

392 PAIR OF BRACELETS, of pearls, memorial clasps, oval, set round with pearls, and painted with figures of Faith and Hope. Dated 1786 and 1787. *Mrs. M. E. Vere Booth Powell.*

393 CLASP of Bracelet, oval, with miniature of girl blindfolding Cupid, after Angelica Kauffman. End of 18th century. *H.R.H. the Princess Mary Adelaide, Duchess of Teck.*

394 FOUR BUCKLES, set with small rubies and diamonds. *Sir M. Digby Wyatt.*

395 GIRDLE-CLASP. English, latter half of 18th century. *Mr. H. Collingwood.*

396 GIRDLE-CLASP. English, latter half of 18th century. *Mr. H. Collingwood.*

397 BEADS (15 strings). English, latter half of 18th century. *Mr. H. Collingwood.*

398 TWO BUTTONS, purple translucent enamel, with doves and Cupid's bow. English, 18th century. *Sir M. Digby Wyatt.*

399 BUTTON. English, latter half of 18th century. *Mr. H. Collingwood.*

400 MEDALLION FRAME. English, latter half of 18th century. *Mr. H. Collingwood.*

401 FRAME for Cameo. *Mr. H. Collingwood.*

402 ESCUTCHEON of a Lock. English, latter half of 18th century. *Mr. H. Collingwood.*

403 FRAMES for Buttons—five. *Mr. H. Collingwood.*

404 MEDALLION FRAME. English, latter half of 18th century. *Mr. H. Collingwood.*

405 DRAWER-HANDLE. English, latter half of 18th century. *Mr. H. Collingwood.*

406 FAN-MOUNTS. English, latter half of 18th century. *Mr. H. Collingwood.*

407 PURSE. English, latter half of 18th century. *Mr. H. Collingwood.*

408 KNOTTING-SHUTTLE, gold, engraved. English, 18th century. This was constantly used by Queen Charlotte. Given by the Queen to Mary Granville (Mrs. Delany). *Lady Llanover.*

409 KNOTTING-SHUTTLE, gold, filigree. 18th century, probably English. Given by George III. to Mrs. Delany. *Lady Llanover.*

410 FAN-STICK, jewelled with various-coloured stones and pastes. *Sir M. Digby Wyatt.*

411 SWORD, mounted in gold, enriched with dark-blue enamel and diamonds, with coloured enamel medallions of coats of arms and emblems. Given to Admiral Lord Keith by the Directors of the East India Company in 1797. *Lady Osborne Elphinstone.*

412 SWORD, the hilt gold, splendidly jewelled with diamonds. Given to Admiral Lord Keith by the City of London. *Lady Osborne Elphinstone.*

413 EYE-GLASS, gold, of various colours, presented by George IV. to Mr. Coutts. *Baroness Burdett-Coutts.*

WATCHES.

438 WATCH, silver-gilt. English. *Count Charles Edward Stuart a'Albanie.*

439 WATCH, gold, outer case hexagonal, elegantly chased in relief with foliated ornament, enriched with enamel; dial also enamelled in colours; stated to have belonged to Anne Boleyn, and probably given to her by Francis I. *Dowager Lady Mackworth.*

440 WATCH, gold, in dark shagreen case, ornamented with gold studs. French, stated to have belonged to Mary Queen of Scots. *Rev. W. B. Hawkins.*

441 WATCH, silver, oval, the back and dial engraved with sacred subjects, the whole case elaborately enriched with minute and delicate chasing; enclosed in an outer case, also of silver. Early 17th century. Watch made by James Vautrollier, stated to have been given by King Charles I. on the scaffold to his Chaplain. (The property of Francis L. Popham, Esq.) *Lady Sherborne.*

442 WATCH, in cruciform case of silver-gilt, engraved with sacred devices. French, 17th century. *Sir R. Wallace, Bart.*

443 WATCH with KEY, in octagonal case of cut crystal and enamelled gold; signed 'J. Possdorffer, Dresden.' German, 17th century. *Sir R. Wallace, Bart.*

444 WATCH, in cruciform case of gilt metal, the face and sides engraved. French, 17th century. *Sir R. Wallace, Bart.*

445 WATCH, silver-gilt, formerly belonging to a Duke of Ferrara. *Count Charles Edward Stuart d'Albanie.*

446 WATCH, gold, in beautiful white enamelled case, richly jewelled with diamonds and rubies. English, 17th century. *Earl Beauchamp.*

447 WATCH, in oval gold case, enamelled, and decorated with pearls and diamonds; the hands contract and elongate to suit the form of the dial; by W. Anthony, of London. English, 18th century. *Mr. J. Dunn Gardner.*

448 WATCH. French or English, about 1770. *Mr. J. Dunn Gardner.*

449 WATCH WITH CHATELAINE, gold, by Grignion of London; the outer case repoussé with Mars and Venus, scrolls and flowers. Middle of 17th century. *Mr. J. Dunn Gardner.*

450 CHATELAINE WITH WATCH attached, gold, jewelled with diamonds, enamelled with dark blue, and medallions in monochrome. English, early 18th century. *Mrs. Hooker.*

451 WATCH, jewelled with diamonds, miniature in enamel at back of girl and child with distaff. 18th century.

452 WATCH, enclosed in a tulip of gold, enamelled. French, (?) early present century. *Lady Dorothy Nevill.*

453 WATCH-CASE, gold, painted inside and out in the Vernis-Martin style; within is a portrait of Peter the Great. French, 18th century. *Rev. J. C. Jackson.*

454 WATCH-CASE, gold, repoussé and chased, in the centre the subject of Venus and Adonis surrounded by emblems of the chase. French 18th-century work. *The Misses Lascelles.*

455 REPEATER WATCH, gold, outer case repoussé, with figure-subject and medallion heads between open-work ornament. English, 18th century. *Mrs. Gordon Canning.*

XI.

No. 450. Châtelaine and Watch, enamelled and jewelled with diamonds. English, 18th century. MRS. HOOKER.

,, 439. Watch and Chain, enamelled in colours, with foliated ornament. 16th century. DOWAGER LADY MACKWORTH.

456 WATCH, in case of pale blue enamel, with ornament in black, and raised fleurets in white; inside the case and on the dial are very delicately painted landscapes. Case probably by a French artist; the works by Edward East, London. Diam. 2¼ in. *Miss Gerard.*

457 WATCH, the case covered on both sides with pearls, enriched in front with small rubies. Belt-hooks and key of similar work to match. French, late 18th century. *Mrs. Shirley.*

458 WATCH, in form of an anchor pendent, enamelled and jewelled with pearls. French, 18th century. *Lady Maria Ponsonby.*

459 WATCH, gold and enamel, jewelled with pearls and diamonds; at the back a star of diamonds, surrounded by a wreath upon translucent bleu de roi enamel. English work, end of 18th century, or beginning of 19th century. *Rev. H. M. Stowers.*

460 WATCH, gold, jewelled with diamonds; at the back, an enamel portrait of a lady. French, 18th century. *Messrs. Wells and Lamb.*

461 WATCH, gold enamel, set with diamonds; sent as a present from Queen Charlotte to the Empress of China. Taken from the Summer Palace, Pekin. English, 18th century. *Mrs. Sassoon.*

462 WATCH, splendidly jewelled with diamonds on dark-blue enamel. Chain attached, every link set with diamonds; in the centre, a representation of a ship in full sail executed in diamonds; two fine pendent emeralds hung from jewelled chains. English work; given by the Sultana in 1801 to Admiral Lord Keith. *Lady Osborne Elphinstone.*

463 WATCH, various-coloured gold, jewelled with rubies and turquoises. French, present century. *Sir M. Digby Wyatt.*

464 WATCH, enamelled with figure subjects, in gold filigree case. French, 18th century. *Mrs. West.*

465 WATCH, case formed of translucent blue enamel, set round with large and fine brilliants, and suspended by a chain of diamonds; the hand, an arrow, formed of diamonds. Made for Napoleon I. by Breguet. French, beginning of present century. *Countess of Cork and Orrery.*

466 WATCH, gold, case enamelled with flowers. English, about 1790. *Mrs. Davison.*

467 WATCH, gold, set round, front and back, with double rows of pearls, the back enriched with bleu de roi translucent enamel, upon which is a ten-pointed star of diamonds, with smaller star within, having a large rose-cut diamond in centre. English, beginning of present century. *Mrs. J. Sartoris.*

468 WATCH, the outer case closely set with rubies, having a flower spray in the centre made of diamonds. *Sir M. Digby Wyatt.*

469 PIN, for suspending watch, No. 468, to belt, with head in form of an outspread bird, set with small diamonds. Danish; 18th century. *Sir M. Digby Wyatt.*

CHATELAINES.

470 CHATELAINE, gold, set with diamonds, ornamented with two miniatures of groups of Cupids, each surrounded by small diamonds, the chains also studded with diamonds. French, Louis XIV. period, about 1770. *Mr. Julian Goldsmid.*

471 CHATELAINE, carved steel chain-work. *Mrs. M. E. Vere Booth Powell.*

472 CHATELAINE, gold, formed of two circular raised pieces of enamel, enriched on both sides with landscape and figure subjects; from these is suspended a small watch, the dial and case richly enamelled with landscapes and figure subjects. French, early 18th century. *Mrs. C. Oxley.*

473 CHATELAINE, with watch attached, gold enamelled, and jewelled with diamonds, ornamented with miniatures of Venus and Cupids in delicate grisaille work; the watch set round with pearls and jewelled with diamonds. French, latter part of 18th century. *Mr. Julian Goldsmid.*

474 CHATELAINE, gold, enamelled in colours, with landscape and subject of the death of Dido, the pendent chains also enamelled with flowers. French, 18th-century work. *Mrs. Barry.*

475 CHATELAINE, with watch attached, gold chain-work, watch-case enriched with translucent bleu de roi enamel. English, about 1780. *Mrs. E. A. Nelson.*

476 CHATELAINE, cut and polished steel, with mountings of various-coloured gold. English, 18th century. *Rev. Montague Taylor.*

477 CHATELAINE, gilt metal, chased and enriched with filigree, acorn-shaped thimble-case in bloodstone attached. 18th century. *Rev. Montague Taylor.*

478 CHATELAINE, gilt metal, elaborately chased with figure subjects, with agate thimble-case attached. *Rev. Montague Taylor.*

479 CHATELAINE, gilt, with watch attached, ornamented with figure subjects. repoussé and chased. English, about 1780. *Rev. J. C. Jackson.*

480 CHATELAINE, gilt, with étui and two thimble-cases attached, repoussé and chased with figure subjects. 18th century. *Rev. J. C. Jackson.*

481 CHATELAINE, with watch attached, gold, jewelled with pearls and diamonds, and enriched with translucent purple enamel; in the centre portion is set an oval miniature in enamel of Cupid holding a dove, surrounded by diamonds; in the back of the watch is also set an enamel of Venus and Cupid. English, about 1780. *Lady Sherborne.*

482 CHATELAINE, and watch pendant, gold, enamelled, having a small case, in form of a mummy, within which is a silver statuette of Venus, balanced by a gold-enamelled scent-bottle; the watch set round with pearls and enamelled with a bouquet of flowers. French, about 1800. *Lady Sherborne.*

483 CHATELAINE, gilt metal, chased with scroll and figure ornament. 18th century, probably French. *Sir M. Digby Wyatt.*

484 CHATELAINE, gold, delicate chain-work, with small jewelled watch attached, ornamented with discs of bleu de roi enamel. French, late 18th century. *Sir M. Digby Wyatt.*

485 CHATELAINE, with watch attached, gold, enamelled with sprays of flowers; watch enamelled at back with vase of flowers, and jewelled with small diamonds. Made by Leroy. French, 18th century. *Lady Maria Ponsonby.*

486 CHATELAINE, polished and cut steel, with chains of glass beads, and three of Wedgwood jasper-ware pendent, with silver seal attached; in form of Cupid holding a harp. English, 18th century. *Mrs. Lermitte.*

487 CHATELAINE, gilt, having an étui, thimble-case, and vinaigrette attached, repoussé and chased, with figure of Mercury in front. English, 18th century. *Mrs. Lermitte.*

488 CHATELAINE, gilt, upper portion chased in pierced work with a pastoral subject. French, (?) 18th century. *Mrs. M. F. Vere Booth Powell.*

489 CHATELAINE, gilt, enriched with various-coloured gold, and set with small medallions of flowers; painted on glass in gold. English, 18th century. *Mrs. M. E. Vere Booth Powell.*

490 Two CHATELAINES, gold, chain-work, with chased centres. English, 18th century. *Mrs. M. E. Vere Booth Powell.*

491 CHATELAINE, gold chain-work, with boss of filigree and two elaborate keys attached. Maltese. (?) *Sir M. Digby Wyatt.*

492 CHATELAINE, gilt, inlaid with Egyptian pebble, and having pebble étui attached. 18th century. *Sir M. Digby Wyatt.*

493 CHATELAINE, with two étuis pendent, formed of fine veined grey onyx. *Sir M. Digby Wyatt.*

494 CHATELAINE, gilt, open-work and chased, with étui attached. *Sir M. Digby Wyatt.*

495 CHATELAINE, with watch and pendants attached by fine gold chain. 18th century. *Sir M. Digby Wyatt.*

496 CHATELAINE, gilt, with repeater watch attached, elaborately chased with figure-subjects. English, 18th century. *Sir M. Digby Wyatt.*

497 CHATELAINE, gilt metal, open-work and chased, with étui attached. 18th century. *Sir M. Digby Wyatt.*

498 CHATELAINE, gilt metal, open-work, with angular étui attached. *Sir M. Digby Wyatt.*

499 CHATELAINE, silver, chased, with étui and four pendants. English, early 18th century. *Sir M. Digby Wyatt.*

500 CHATELAINE, silver chain-work, with étui and various pendants. English. *Sir M. Digby Wyatt.*

501 SMALL CHATELAINE for a child, silver chain-work, with miniature hunting-horn, &c. Maltese work. (*l*) *Sir M. Digby Wyatt.*

502 CHATELAINE, gilt metal, chased and set with enamels, with jewelled watch attached. German, 18th century. *Sir M. Digby Wyatt.*

503 CHATELAINE, carved steel, with enamelled watch attached, inlaid with an enamelled medallion representing a sacrifice to Venus. English, 18th century. *Sir M. Digby Wyatt.*

504 CHATELAINE, of various-coloured gold, jewelled; watch, set with rubies, attached. English, present century. *Sir M. Digby Wyatt.*

505 CHATELAINE, gilt, set with bloodstone. 18th century. *Sir M. Digby Wyatt.*

COLLECTION OF CHATELAINES. *Mr. J. W. Singer.*

506 CHATELAINE, gold, with watch attached, ornamented with chased and repoussé work; the watch has on the dial a portrait of James II., crowned and set in diamonds, the time being told by a revolving plate, on which the sun points by day and the moon by night. English, end of 17th century.

507 CHATELAINE, gold, with watch attached, portions of the châtelaine and back of the watch elaborately painted in enamel, with bouquets of flowers. English, 18th century.

508 CHATELAINE, gold, chased with subjects of Apollo and Daphne in relief, watch-case elaborately repoussé, and chased with figure subjects. English, early 18th century.

509 CHATELAINE, gilt, with étui and two thimble-cases attached, upper portion elaborately chased, subject of a banquet, and bearing a ducal coronet.

510 CHATELAINE, gold, with watch attached; chatelaine delicate filigree work, enriched with mythological subjects; watch-case chased with representation of Minerva, Hercules, &c. English, 18th century.

511 CHATELAINE, and watch attached, formed of Mocha agates, mounted in chased gold; watch-case of similar material, with diamond stud. English, 18th century.

512 CHATELAINE, gold, with watch attached, enriched with bleu de roi translucent enamel. English, 18th century.

513 CHATELAINE, gold, enriched with Bartolozzi subjects in grisaille enamel; the watch-case painted with subject of Virgin and Child in coloured enamel. English, 18th century.

514 CHATELAINE, gilt, with thimble-cases and étui attached, repoussé and chased with flowers and figure subjects. English, 18th century.

515 CHATELAINE, gilt, with étui and two thimble-cases, chased. English, 18th century.

516 CHATELAINE, gilt, with thimble-case and étui attached, upper portion chased with mythological subjects. English, 18th century.

517 CHATELAINE, gilt, elaborate open-work, chased, with pencil, knife, and scissors-case attached. English, 18th century.

518 CHATELAINE, gilt, chased, watch attached jewelled with diamonds, having a miniature in enamel at the back, set round with wreath of diamonds beneath a coronet. French, 18th century.

519 CHATELAINE, gilt, open-work, chased, with two thimble-cases and gold repeating-watch attached, the case jewelled with rubies and diamonds. French, 18th century.

520 CHATELAINE, gold, enriched with translucent blue enamel, with watch attached; the case with pastoral subject and fountain, the latter jewelled with diamonds. French, latter part of 18th century.

521 CHATELAINE, gilt, inlaid with aventurine pastes, with gold watch attached. French, 18th century.

522 CHATELAINE, gilt, with scissors-case, &c. attached by finely wrought chains of Trichinopoli pattern. 18th century.

523 CHATELAINE, gilt, with scissors-case, &c. attached by finely wrought chains of Trichinopoli pattern. 18th century.

524 CHATELAINE, gilt, with étui attached, inlaid with polished pebbles. English, 18th century.

525 CHATELAINE, gilt, open-work, with étui attached, of fine grey agate. English, 18th century.

526 TWO BAG-CLASPS, silver, one gilt, with hooks for suspension to the belt. English, 18th century.

527 CHATELAINE, gilt, chased with figure subjects, with watch, scissors-case, and reliquary attached; watch-case repoussé and chased with allegorical subject. English, 18th century; reliquary, German.

528 CHATELAINE, silver, set with diamond pastes, with étui-case attached, gilt, repoussé and chased. French, 18th century.

529 CHATELAINE, gold, enamelled in bleu de roi and green, with watch attached, upper portion and watch-case enamelled with Bartolozzi subjects. English, 18th century.

530 CHATELAINE, silver parcel-gilt, with two reliquaries and alarm-watch attached, chased with figure subjects in the style of Cuvillier.

532 CHATELAINE, gilt, open-work, chased with the subject of Perseus and Andromeda, having a silver alarm-watch attached. 18th century.

533 CHATELAINE, gilt, with étui and two thimble-cases attached, repoussé and chased with pastoral subject and shepherd seated. 18th century.

534 CHATELAINE, gilt, with étui attached, repoussé and chased with figure subjects. 18th century.

535 CHATELAINE, gilt, chased with ornament of flowers; watch attached, enriched with a bouquet of flowers in translucent enamel. English, 18th century.

536 CHATELAINE, gilt, with two thimble-cases and silver étui, enriched with blue enamel. 18th century.

537 CHATELAINE, gilt, enriched with flowers in relief, two thimble-cases attached, and étui richly chased with foliated work. 18th century.

538 CHATELAINE, gilt, open-work, figure subjects, with chased étui attached, and gold watch; the case enriched with hunting-subject in various-coloured gold. German, 18th century.

538*a* CHATELAINE, gold, chased, with WATCH suspended, enriched with blue and white enamel, having on the upper portion a bouquet of flowers, composed of pearls and small rubies. French. *Lady Dorothy Nevill.*

539 CHATELAINE, with watch attached, gold, enamelled in bleu de roi, and jewelled with pearls. French, latter part of 18th century.
Lady Carnarvon.

539* CHATELAINE, gold chain-work with watch attached; two jewelled lockets and small miniature depend from the side-chain. English, about 1780.
Mrs. Cawthorne.

BOXES, BONBONNIÈRES, TABLETS.

540 COFFRET, imitation lapis-lazuli, set with diamonds and pearls, containing various fittings, scissors, tweezers, &c., sent by Louis XIV. to the Emperor of China. French, 17th century. *Mrs. Sassoon.*

541 MINIATURE GOLD CASE, containing two bottles, spoon, &c., the outside repoussé and most elaborately and elegantly chased with subjects in late Renaissance style; diamond stud in front. Belonged to Louis XV. of France. *H. I. M. the Empress Eugénie.*

542 BOX, circular, gold, ornamented with bouquets of flowers, executed in various-coloured gold, set round with a wreath of diamonds, the clasp richly jewelled with diamonds. French, Louis XVI. period.
Mrs. Alfred Morrison.

543 SNUFF-BOX, gold, enamelled and richly jewelled with diamonds; in the centre is the portrait of the Grand Seignior Selim III., whose gift the box was to Lord Keith in 1801. *Lady Osborne Elphinstone.*

544 BOX, octagonal, formed of lapis-lazuli, mounted in gold; on the lid is a representation of an insect with outspread wings, composed of fine onyx. French, period of Louis XV. *Mrs. Alfred Morrison.*

545 BOX, oval, formed of walrus tooth and lapis-lazuli, mounted in chased gold, with pastoral subjects in compartments, on the lid, round the sides, and beneath, with diamond clasp. French, period of Louis XV.
Mrs. Alfred Morrison.

546 BOX, oval, gold, enriched with translucent blue enamel and set with pearls; in the centre a figure subject in enamel. French, period of Louis XVI.
Mrs. Alfred Morrison.

547 SNUFF-BOX, gold, oblong, the whole surface and sides enriched with flowers in relief in various-coloured enamel. French, style of Louis XV.
Mr. J. R. Haig.

548 MUSICAL BOX, gold, beautifully enamelled with a diaper on bleu de roi ground, set round with pearls; in the centre a figure-subject in enamel. French, 18th century. *Col. Dawson Damer.*

549 GOLD BOX, surface covered with fine filigree work, the top enriched with representations of fruits and leaves in various precious stones. Chinese. Taken from the Summer Palace. Within the box is a large specimen of root of ruby, and another of asterias sapphire with chatoyant lustre. Diam. 4½×4. *Mrs. Alfred Morrison.*

550 BOX, carved out of root of amethyst (amethystine quartz), jewelled with diamonds and rubies. 18th century. (This box belonged to the late Duchess of Gloucester.)
H. R. H. the Princess Mary Adelaide, Duchess of Teck.

551 BOX of sandal wood, forming an étui, gold fittings. Given to Henrietta, Countess of Chesterfield, by Queen Charlotte, wife of Geo. III., about 1804 or 1805. *Lady Carnarvon.*

552 CARD-CASE, gold, enriched with translucent purple enamel, surrounding two miniatures in grisaille, representing sacrifices to Cupid and to Venus, with motto in diamond letters, 'Souvenir d'amitié.' Formerly belonged to Madame Lafayette. French; period of Louis Seize.
Mrs. Alfred Morrison.

553 TABLET-CASE, fine bleu-de-roi translucent enamel, jewelled with diamonds. 18th century. *The Duke of Buccleuch.*

554 TABLET-CASE, white enamel, mounted in gold, with miniature portraits on ivory of Louis XVI., signed 'Sicardij, 1784;' and Marie Antoinette, signed 'Augustin.' French, of the date given. *Lady Dorothy Nevill.*

555 TABLET-CASE, gold enamelled, with miniature of a dancing female figure holding a wreath. French, latter part of 18th cent. *Lady Dorothy Nevill.*

BADGES.

556 JEWEL of the Order of St. Michael, enamelled, gold open-work. French, 17th century. *Sir R. Wallace, Bart.*

557 PENDANT, badge of St. Michael, enamelled. 17th cent. *Earl Beauchamp.*

558 A 'GEORGE' PENDANT, enamelled and richly jewelled with rose diamonds. 17th century. *The Duke of Buccleuch.*

559 A 'GEORGE' PENDANT, enamelled and richly jewelled with rose diamonds. *The Duke of Buccleuch.*

560 BADGE of an Order, gold, enamelled, formed of an eagle displayed, with emerald pendants attached to the wings, a pearl pendent between its claws; the whole suspended from an imperial crown, set with an emerald in a square collet, and enamelled both back and front. Spanish, said to have belonged to the Emperor Charles V. Length, 2½ in. *Mrs. Ford.*

561 BADGE of a Baronet, Nova Scotia, gold enamelled, with orange ribbon attached; stated to have belonged to Sir William Douglas of Glenbervie, first Baronet, time of James I. *Lady Eliott-Drake.*

562 ORDER OF SANTIAGO, silver-gilt pendant, formed of ribbon scrolls, with mounted figure of the saint triumphing over infidels in the centre. Spanish, 18th-century work. Length, 3 in. *Mrs. Ford.*

563 BADGE of the Collar of the Order of the Garter, St. George and the Dragon, surrounded by the motto, 'Honi soit qui mal y pense;' the whole enamelled in proper colours, and jewelled with rubies and diamonds. English work. Length, 2¼ in. *The Duke of Richmond, K.G.*

564 GOLD BADGE of the Order of the Garter, figure of St. George and the Dragon, surrounded by the motto, 'Honi soit qui mal y pense,' in black letter. English work. Length, 2½ in. *The Duke of Richmond, K.G.*

565 BADGE worn with the ribbon of the Order of the Garter; in front is a cameo in fine nicolo onyx, representing St. George and the Dragon, surrounded by the usual motto; the reverse gold, with a St. George chased in relief. English work. Length, 2¾ in. *The Duke of Richmond, K.G.*

566 BADGE of the Order of the Garter. In front, on a very fine Oriental onyx of two strata, the St. George in cameo, surrounded by large cabochon garnets; the reverse gold, St. George in relief, with the Garter enamelled in proper colours. *Lord De L'Isle and Dudley.*

567 BADGE of the Order of the Garter. St. George in high relief on onyx of two strata; reverse, St. George in enamel: both with Garters in proper colours. *Lord De L'Isle and Dudley.*

568 BADGE of the Order of the Garter. In the centre an Oriental sardonyx, engraved on both sides with cameos of St. George, surrounded by eight very large rose diamonds, with rose diamond loop. 17th century. Said to have belonged to Gen. Monk, Duke of Albemarle. *The Duke of Buccleuch.*

569 MASONIC EMBLEM, jewelled with diamonds and rubies. *Sir M. Digby Wyatt.*

570 GRAND CROSS of the Legion of Honour, gold enamelled; in the centre a medallion of Henry IV. *Rev. W. B. Hawkins.*

571 CROSS of the Order of the Saviour, Greece, gold, enamelled; in the centre a gold medallion of Otho, King of Greece. *Rev. W. B. Hawkins.*

572 STAR of the Imperial Asiatic Order; in the centre, a gold medallion portrait on a dark blue enamelled ground, with the word 'DELDIR;' the whole surmounted by a turban. *Rev. W. B. Hawkins.*

573 CROSS of the Order of St. John of Jerusalem (Malta), gold, Maltese cross in white enamel. 18th century. *Rev. W. B. Hawkins.*

574 MODERN CROSS of the Order of St. John of Jerusalem (Malta), gold, Maltese cross in white enamel, between the points double-headed eagles in open-work. *Rev. W. B. Hawkins.*

575 MINIATURE CROSS of the Order of St. John of Jerusalem (Malta), gold, Maltese cross in white enamel. 18th century. *Rev. W. B. Hawkins.*

576 CROSS of the Imperial Asiatic Order, gold and enamel, surmounted by a turban; in the centre, a gold medallion portrait on blue enamelled ground, with the word 'DELDIR.' *Rev. W. B. Hawkins.*

577 BADGE, silver-gilt, of a German Order, formed of the double-headed crowned eagle; the centre heart-shaped, showing beneath glass a crucifix. German, 18th century. *Mrs. Paul Butler.*

579 MEMORIAL BADGE, gold, enamelled, to commemorate the recovery of King George III.; in the centre the royal crown and the initials 'G. R.' under the motto 'REGI AMATO REDVCI.' Dated Mar. 10, 1789. English of the period. *Lady Maria Ponsonby.*

580 MORSE for a cope, silver-gilt, set with diamonds, amethysts, and garnets, the centre occupied with the sacred monogram, the letters formed of garnets on a white enamel ground. Work of the present century. Diam. 5½ in. *Rev. Dr. Case.*

MODERN WORK,

GENERALLY AFTER ANTIQUE MODELS.

581 TIARA, gold, in form of the leaves and buds of the bog myrtle; the badge of the Campbells. Modern English, made by Phillips. Presented to the Princess Louise by the Marquis of Lorne on their marriage. *H. R. H. the Princess Louise, Marchioness of Lorne.*

582 GOLD ENAMELLED CORONA after antique original found at Cumae; made by Signor Castellani, of Rome. *Mrs. Burt.*

583 PAIR OF EARRINGS, gold, formed of the ibex head, with pendent ring. Antique Etruscan pattern. Italian. *Sir M. Digby Wyatt.*

584 PAIR OF GOLD EARRINGS, made by a Neapolitan jeweller (1847), copied from an ancient pair in the Museo Borbonico, winged Cupids holding a vase in the right hand and a cup in the left. *Mrs. Burt.*

585 CORONET, gold, formed of laurel-leaves and berries, with circular central ornament; made by Castellani after an ancient Etruscan model. Modern Italian. *Hon. Mrs. Mostyn.*

586 CORONET, gold, formed of bouquets of white flowers, in enamel, with gold stems and leaves; designed by Duke Sermoneta; made by Castellani. Modern Italian. *Hon. Mrs. Mostyn.*

587 BRACELET, formed of antique Greek coins, set in gold, enriched with delicate corded work.

PENDANT to match, modern Roman setting.

NECKLACE, of antique pierced Oriental garnets, set in gold; modern Roman setting. *Rev. Montague Taylor.*

588 FIBULA, gold, centre formed of a Greek coin. Modern Italian, by Castellani, after antique type. *Rev. Montague Taylor.*

589 FIBULA, gold, terminating in form of a hand, jewelled with rubies. Modern Italian, by Castellani, after antique type. *Rev. Montague Taylor.*

590 PAIR OF EARRINGS, gold disks, enamelled, with pendants in form of bunches of grapes. Modern Italian, by Castellani, after antique model in the Campana Collection. *Rev. Montague Taylor.*

MODERN CAMEOS, INTAGLIOS.

591 BROOCH, set with cameo portrait of Francis, 1st Marquis of Hastings, after a bust by Thorwaldsen. Date, 1826. *Miss Henry.*

592 BRACELET, gold, set with cameo portrait of Miss Rosa Bathurst, who was drowned in the Tiber at the age of 17. Date, 1824. *Miss Henry.*

593 COLLAR, formed of twelve cameos in onyx, with classical heads, alternating with turquoises set in gold filigree.

BROOCH, *en suite* with the collar. Modern Roman work. *Lady Mary Crosse.*

594 BRACELET, gold, the clasp set with cameo on grey onyx, representing a female playing upon a lyre. Modern, 1820. *Lady Maria Ponsonby.*

595 BROOCH, centre formed of a turquoise cameo portrait of Madame Murat (Queen of Naples), ascribed to Girometti, in rich gold setting, jewelled with small brilliants. Italian, early present cent. *Mrs. Drury Fortnum.*

596 BRACELET, gold, set with intaglios on various stones, some of which are antique Roman; setting modern, 1820. *Lady Maria Ponsonby.*

PENDANTS, &c., MODERN.

597 PENDENT JEWEL, gold enamelled and jewelled, and having drop-pearl pendants; a cross-bar in the centre supports a figure of a merman holding a pearl on his head. *Mrs. A. J. Lewis.*

598 PENDENT JEWEL, gold enamelled, in form of an eagle with outspread wings, resting on a large irregular pearl; the body formed of a pearl baroque, the wings jewelled with diamonds; the whole suspended by enamelled chains from a serpent ring. *Messrs. Hancock.*

598*a* PAIR OF EARRINGS, *en suite* with Pendant, in form of eagles, enriched with fine pendent pearls. *Messrs. Hancock.*

599 BROOCH, gold, enamel, jewelled with diamonds, in form of a fountain beneath a canopy, beside which are seated two Cupids, as if dipping water; the centre can be wound up, and revolves. Modern Italian work, made by Giugliani in London. *Mrs. J. P. Davis.*

600 PENDANT, or BROOCH, in gold and enamel, representing an urn-shaped fountain, the handles in form of swans' necks; in the centre a jet of diamonds, the edge set with lozenge-shaped rubies, and the base formed of a cluster of pendant pearls. Modern Italian work, made by Giugliani in London. *Mrs. J. P. Davis.*

601 PENDANT, set with topaz, surrounded by pearls. English, by Rundell and Bridge; belonging to bracelet No. 1205. *Mrs. Alfred Morrison.*

602 VINAIGRETTE, formed of a large carbuncle in shape of an urn, in elaborate mounting of gold and enamel, jewelled with diamonds, rubies, and turquoises, having a large drop-pearl pendant beneath, suspended by chains from a ring in shape of a serpent. *Countess Somers.*

603 PENDENT LOCKET, mounted in gold, oblong, centre formed of a painting representing the sale of Cupids; copied with great skill from a fresco found at Pompeii, and now preserved in the Museum at Naples. Modern English work, by John Brogden.
H. R. H. the Princess Louise, Marchioness of Lorne.

604 PENDANT and EARRINGS, mother-of-pearl, set with marcasites.
Rev. James Beck.

604*a* SOLITAIRE PENDANT, silver, open-work set with garnets, turquoises, and opal-coloured glass pastes. German, 18th century. *Miss Marryat.*

605 PENDANT, gold, leaf-shaped, jewelled with pearls; in the centre an oval painting, in enamel, of a girl whose eyes are being blindfolded while Cupid approaches her. Modern English. *Mrs Wyatt.*

606 PENDANT, formed of two coloured pearls set round with small diamonds, the lower pearl large oval and a fine pink colour. English, early present century. *Mrs. E. W. Thursby.*

607 BROOCH, with head of Medusa, gold, enamelled by Duron of Paris, 1859.
Mrs. Alfred Morrison.

608 PAIR OF BRACELETS, in form of snakes, enamelled outside in green, heads jewelled. Modern English (?) work.
H. R. H. the Princess Mary Adelaide, Duchess of Teck.

609 NECKLACE, hung with medallion portraits in enamel, alternating with jewelled monograms. Pendant brooch and earrings to match. Modern French. *Mrs. A. J. Lewis.*

610 BROOCH, the centre formed of delicate carving in ivory, two female figures and a Cupid. Italian. Modern French mounting.
Mrs. Alfred Morrison.

611 BRACELET, formed of large pieces of pink coral, elaborately carved, the centre representing, in high relief, Cupid piercing a cockatrice; above which is another Cupid riding upon a dolphin. Modern Italian work (Genoa). *Mrs. J. P. Davis.*

612 SUITE OF ORNAMENTS of gold, set with busts in high relief carved in red coral; the suite consists of a tiara, collar, pair of earrings, two brooches, pair of bracelets, and belt-buckle. Work of the present century.
Hon. Arthur Dillon.

613 BRACELET, gold, formed of circular disks, with delicate corded ornament, set with pink coral. Modern English. *Rev. Montague Taylor.*

614 NECKLET, gold filigree, with cross pendent; BROOCH; PAIR OF EARRINGS; TWO BRACELETS, one of chain-work, *en suite*. Maltese, 19th century. *Mr. R. Norris Bower.*

615 FRAME, of silver filigree partly gilt, containing photograph of Pope Pius IX. Frame, Peruvian work. *Mrs. Hayne.*

616 PAIR OF EARRINGS, gold, very thin, the top bow-shaped, the drops in form of domes, with globular pendants, the whole enriched with corded ornament. Italian (Venice). *Sir M. Digby Wyatt.*

616* PAIR OF EARRINGS, gold, very delicate filigree-work, the tops in form of roses, the drops bell-shaped, with open-work balls pendent. Italian (Genoa). *Sir M. Digby Wyatt.*

617 PENDANT, gold, with delicate corded work and small pearls. Italian.
Sir M. Digby Wyatt.

618 PAIR OF EARRINGS, gold, repoussé, and enriched with corded work round the edges, and ornamented with pearls. Italian.
Sir M. Digby Wyatt.

619 PAIR OF EARRINGS, gold, with three pendants, set with pearls. Italian.
Sir M. Digby Wyatt.

620 PENDANT, gold, open-work, enriched with corded ornament and small pearls, with three small flat pendants. Italian. *Sir M. Digby Wyatt.*

621 PENDENT CROSS, of fine gold filigree, set with a pale topaz. Modern.
Miss S. B. Festing.

622 PAIR OF EARRINGS, long tassel-shaped, formed of chrysolites.
Sir M. Digby Wyatt.

623 PAIR OF GOLD EARRINGS, blue enamel, with loops of pearls.
Sir M. Digby Wyatt.

624 PAIR OF EARRINGS, enamel, representing mistletoe and holly, with coral tops. *Sir M. Digby Wyatt.*

625 PAIR OF EARRINGS, small drop-shaped pearls and black enamel.
Sir M. Digby Wyatt.

626 MEMORIAL BROOCH, gold, filigree, and pearls, dated 1842.
Mrs. Thomas Fox.

627 TWO PAIRS OF CLUSTER EARRINGS, gold, of fine filigree work. Modern Maltese. *Sir M. Digby Wyatt.*

628 PAIR OF LONG TASSEL EARRINGS, gold filigree. Modern Maltese.
Sir M. Digby Wyatt.

629 BROOCH, bow-shaped, with tassel ends. Modern Maltese.
Sir M. Digby Wyatt.

630 PAIR OF BRACELETS, gold, of various colours, enriched with flowers delicately painted in enamel. Italian, present century.
H. R. H. the Princess Mary Adelaide, Duchess of Teck.

631 BRACELET, gold, chain-work, the clasp enamelled and ornamented with a group of figures in relief, the bodies partly formed of baroque pearls.
Mrs. S. G. Horner.

632 BRACELET, gold, ornamented with white enamel and set with rubies; beneath the centre ornament is a small gold watch, the key of which is attached by a gold enamelled chain. French work.
Mrs. Harold E. Acton.

633 CHAIN, with cross pendent, gold enamelled. Italian.
Mrs. Alfred Morrison.

634 PAIR OF EARRINGS, gold filigree, Gothic architectural pattern, jewelled with small diamonds, rubies, &c. *Mrs. Alfred Morrison.*

635 NECKLACE, with pendent cross in gold, enamelled, the links formed of open-work, studded with coloured enamels, the cross of similar work *en suite*. Italian, 19th century. *Mr. Julian Goldsmid.*

636 GOLD-ENAMELLED CROSS of Venetian workmanship, and a pair of EARRINGS to match, with drops. *Mrs. Burt.*

637 BRACELET, gold, set with turquoises in rosettes of delicate wire-work. Probably Italian, early present century. *Mrs. Drury Fortnum.*

638 NECKLET, formed of a series of ten oval disks of mosaic, representing the principal ancient buildings and ruins at Rome. Modern Roman work. *Mr. T. Christopher.*

639 PAIR OF DROP EARRINGS, gold, enamelled with flowers on a black ground. Swiss. *Sir M. Digby Wyatt.*

640 PAIR OF DROP EARRINGS, gold, set with pink topazes and pearls, and enamelled gold on black. Swiss. *Sir M. Digby Wyatt.*

641 BRACELET, various-coloured gold, formed of ten links, chased in relief, set with small stones, and enamelled with arms of the Cantons. Swiss. *Sir M. Digby Wyatt.*

642 CHAIN, gold, formed of oblong links, enamelled in blue, green, and white, with flowers. Swiss. *Sir M. Digby Wyatt.*

643 BROOCH, with three pendants, gold, open-work formed of two serpents interlaced, and floral pattern, enamelled with flowers.
EARRINGS to match. Swiss. *Sir M. Digby Wyatt.*

644 BRACELET, gold, enamelled in compartments, with bouquets of flowers; a watch in the centre. *Sir M. Digby Wyatt.*

645 PENDANT, gold, oval, enamelled with flowers, the top bow-shaped. Swiss. *Sir M. Digby Wyatt.*

646 PAIR OF DROP EARRINGS, gold, enamelled with black and white, and demi-figures in the centre. Swiss. *Sir M. Digby Wyatt.*

647 PECTORAL CROSS, silver-gilt, open-work, enamelled and jewelled. Modern Hungarian. *Mr. H. Sandham.*

648 PECTORAL CROSS, silver, set with crystals. Modern French. *Mr. C. J. Burgess.*

649 PECTORAL MOURNING CROSS, silver, black enamel, with death's heads and other emblems. Modern Spanish. *Mr. C. J. Burgess.*

650 MATCH-BOX, onyx, mounted in silver-gilt, enamelled and jewelled. Modern Hungarian. *Mr. H. Sandham.*

651 LOCKET, silver-gilt, enamelled and jewelled. Modern Hungarian. *Mr. H. Sandham.*

652 PENDENT JEWEL, gold, enamelled and jewelled, the upper part representing the toilet of Venus; the cameo in the centre, of the Forge of Vulcan, is by Pichler; the whole designed by M. Froment-Meurice. French, 1854. *M. Froment-Meurice.*

653 NECKLACE, gold chain, with enamelled divisions jewelled, with Pendant of similar work, enriched with rubies, diamonds, and pearls, in which is set a spinel, carved in relief, with head of the Saviour as usually represented on the Sudarium. This carving is of very fine Florentine quattrocento work; the setting modern English. *Lady Ashburton.*

654 NECKLET, in form of a snake, in gold, enamelled, most ingeniously jointed and coloured to represent nature; eyes formed of rubies. English, 1820. *Lady Maria Ponsonby.*

655 CROSS, gold, the centre open-work filled with rubies and diamonds, the arms connected by a slender circle set with diamonds. Modern English work. *Mr. Theophilus Curtis.*

656 BROOCH, various-coloured gold, in form of an apple, with spray of leaves, on one of which is a ladybird in enamel. English; given, 1835, by Duchess of Kent to Lady Flora Hastings. *Miss Henry.*

657 SCENT-BOTTLE, urn-shaped, of various-coloured gold, with chain and serpent ornament attached to a hook for suspension, like a châtelaine. English, present century. *Mrs. Marrable.*

658 BROOCH, gold, formed to represent various implements and weapons emblematic of Australian life. Made of the native gold. *Mrs. A. Williams.*

MEMORIAL AND OTHER MODERN WORK.

659 LOCKET, crystal and enamelled, containing a lock of the hair of the Princess Elizabeth, daughter of Charles I., who died of grief, Sept. 1650; aged 15. Her remains were discovered a few years ago in Carisbrooke Church. *Rev. James Beck.*

660 LADY'S WORK-CASE, white satin, with gold enamelled clasp, jewelled with pearls and diamonds, containing gold-mounted scissors, penknife, &c. English, beginning of present century. *Col. Dawson Damer.*

661 CIRCULAR LOCKET, gold, set with hair of Princess Charlotte of Wales, over which is a crowned 'C.' in diamonds. English, beginning of present century. *Col. Dawson Damer.*

662 LOCKET, miniature of George, Prince of Wales, with hair, and at back the cipher 'G. P.' beneath a crown. Miniature by R. Cosway. *Col. Dawson Damer.*

663 LOCKET, gold, with miniature by Cosway of the eye of Mrs. FitzHerbert. *Col. Dawson Damer.*

664 RING, gold, with miniature by Cosway of the eye of George, Prince of Wales. *Col. Dawson Damer.*

665 QUIZZING-GLASS, set in gold and lapis-lazuli. Beginning of present century. *Col. Dawson Damer.*

666 TULIP-SHAPED SNUFF-BOX, beautifully enamelled in colours, and jewelled with pearls and diamonds. Beginning of present century. *Col. Dawson Damer.*

667 NECKLACE of large beads of pink coral, graduated to the centre.
CROSS of similar beads to match. *Mrs. Thomas Fox.*

668 BRACELET, with intaglio portrait on carnelian of the 1st Marquis of Hastings. Signed 'W. B. S.' *Miss Henry.*

669 BRACELET, gold, repoussé and chased, the centre forming a brooch, and containing an enamel portrait of George IV. by Essex, after Sir Thos. Lawrence. English, date 1825. *Messrs. Wells and Lamb.*

670 MASSIVE GOLD CHAIN. English work. *Messrs. Wells and Lamb.*

671 BROOCH, gold, enamelled with figure subject.
EARRINGS to match. English. *Sir M. Digby Wyatt.*

672 BRACELET, gold, of three chains, the clasp jewelled, and the centre set with an enamelled miniature portrait. English. *Sir M. Digby Wyatt.*

673 NECK-CHAIN, gold, enamelled in colours. English. *Sir M. Digby Wyatt.*

674 NECKLET, pair of BRACELETS, BROOCH, pair of EARRINGS, and SLEEVE-STUDS, made of the *opercula* of a turbo-shell, set in gold. (The operculum is the lid with which some univalves close the aperture of their shells: those here shown are taken from the *Turbo petholatus*, and were received from the Fiji Islands: the natives use them, among other purposes, as eyes for their idols. *Mrs. Street.*

675 NECKLET, gold, set with large carbuncles, the mounting chased, and having relief ornaments.

DROP EARRINGS to match. *Miss Henry.*

676 BACK-COMB, ornamented with wreath of flowers, forget-me-not, fuschias, &c., leaves in various-coloured gold. English, modern. *Miss Henry.*

677 NECKLACE, formed of seed and other pearls, in scroll and flower patterns.

PAIR OF EARRINGS to match. English, present century. *Mrs. Thomas Fox.*

678 BROOCH, with pendant, ribbon and scroll pattern, entirely composed of pearls. Modern. *Miss S. B. Festing.*

679 PAIR OF EARRINGS, gold enamelled, set with diamonds, pearls, and rubies, representing a nest, on which a swan is seated. Length, 1¾ in. *Countess Somers.*

680 PAIR OF EARRINGS, gold circular, with round disks of blue translucent enamel. English. *Sir M. Digby Wyatt.*

681 SET OF ORNAMENTS, set with rock crystals, NECKLACE, TWO BRACELETS, EARRINGS, and COMBS; the mounting gold filigree, and Maltese chain-work. Modern Scotch. *Miss Henry.*

682 VINAIGRETTE, gold, painted with flowers and fruit on a ground of red translucent enamel. English. *Rev. J. C. Jackson.*

683 PAIR OF BRACELETS, BROOCH, EARRINGS, and small Brooches of Wedgwood ware, mounted in gold. *Sir M. Digby Wyatt.*

684 BROOCH, gold, open-work, with two minute and beautiful paintings on ivory in camaïeu, by Stothard: designs for Wedgwood jasper-ware. *Sir M. Digby Wyatt.*

685 SHAWL-BROOCH, circular, gold, set with amethysts and carbuncles. *Sir M. Digby Wyatt.*

686 CLASP PENDANT, enamelled and jewelled with turquoises, garnets, &c. *Sir M. Digby Wyatt.*

687 NECKLACE, BRACELETS, BROOCH, and EARRINGS, formed of amethysts, *en suite*. English, about 1800. *Miss Bookham.*

688 CHAIN, gold, alternate links enamelled and coloured. English, present century. *Mrs. George Gutch.*

689 BROOCH, with three pendents, and LONG PENDENT EARRINGS to match. English, present century. *Mrs. M. E. Vere Booth Powell.*

690 BRACELET, gold, composed of gold coins linked together, of the Mogul Emperors of India of the 17th century. *Mrs. A. C. Lyall.*

692 BROOCH, formed of an oblong cameo on nicolo onyx. Subject: reclining female figure, before whom Cupid is standing, leaning on his bow, representing 'Prudence and Love;' set round with small diamonds, mounted in open-work of chased gold. French work. Cameo engraved by Bissenger, Paris. Size, 1⅛ in. *Mr. F. A. Waite.*

693 PAIR OF EARRINGS, formed of nicolo onyx, set *en suite* with the brooch. Subjects: 'Love tormenting the Soul,' under the emblem of a butterfly, and 'Love comforting the Soul.' French work; engraved by Bissenger, Paris. Length of earring, 1¼ in. *Mr. F. A. Waite.*

694 PIN, gold, with miniature, in enamel, of female profile head. Modern French. Diam. of medallion, ½ in. *Mr. Theophilus Curtis.*

695 BOUQUET-HOLDER, gold, cornucopia-shaped, with cipher 'D. T. N.' in turquoises. Modern English. *Lady Dorothy Nevill.*

696 FRAME, containing fourteen small objects in cut steel; specimens of the art as practised at Wolverhampton in the latter part of the 18th century, manufactured by John Worrallow. *Mr. Geo. Wallis.*

697 POINTER, with ring and chain attached, silver filigree, on a gilt stem, the top representing a hand with jewelled ring on the index-finger. *Mr. A. L. Bensusan.*

698 SPIN-BOX, hexagonal, formed of silver filigree on silver stem, surmounted by a dove; used by Jews at the going out of Sabbath. *Mr. A. L. Bensusan.*

699 SMALL HAND-BELL of Malachite. Made at Torquay. *Baroness Burdett-Coutts.*

700 GOLD SCENT-BOTTLE, blue enamel ground, set with diamonds. *Mr. A. J. B. Beresford Hope.*

701 ENAMELLED VINAIGRETTE, in form of a book, set round with pearls, and chain for suspension. *Mr. A. J. B. Beresford Hope.*

PRECIOUS GEMS, AND OTHER STONES

702 BROOCH, formed of a very large aquamarine, set in silver. Modern work. Size of the stone, 2¾ × 1⅞ in. *Her Majesty the Queen.*

703 BRACELET, gold, open-work, interlaced foliated pattern; centre set with large emerald, surrounded by eight large diamonds and sixteen smaller; the band of the bracelet also set with diamonds. English, modern work, *en suite* with the tiara. *Mrs. Lenox Prendergast.*

704 TIARA, gold, open scroll-work, set with emeralds and large diamonds, old English cutting; setting modern. Width, 6 in. *Mrs. Lenox Prendergast.*

705 PENDANT, arranged as a brooch, set with diamonds and two large emeralds, and five smaller. English work, *en suite* with the tiara. Length, 3½ in. *Mrs. Lenox Prendergast.*

706 BROOCH of gold enamelled, the Madonna mounted on an orb of a carbuncle and the serpent with an apple in its mouth; the drapery of the Virgin is formed of sapphires and small brilliants; the canopy is jewelled, as well as the serpent and other parts, with brilliants of various sizes. *Mrs. Burt.*

707 BROOCH, formed of a fine yellow cairngorum, set in silver. *Mrs. Brown.*

708 NECK-ORNAMENT of three fine amethysts, set in gold filigree work, enriched with pearls; brooch and earrings *en suite*. Modern English. *Lady Pakington.*

709 PAIR OF DIAMOND EARRINGS, each formed of a loop of graduated brilliants, with pendant in centre formed of splendid stones. *Col. Dawson Damer.*

710 RING, set with yellow diamond of remarkable size and lustre, shoulders and hoop covered with small brilliants. *Col. Dawson Damer.*

711 BROOCH of diamonds, knot-shaped, in the centre a very large oval brilliant; and pendent beneath, by a chain of small stones, another long oval diamond, of remarkable size. *Col. Dawson Damer.*

712 NECKLACE of fifty fine pearls, the centre very large, the remainder accurately graduated. *Mrs. J. P. Davis.*

713 DIAMOND PENDANT AND BRACELET to match, the pendant circular, with splendid brilliant in centre, and large drop-shaped diamond beneath; the bracelet centred with nine brilliants, and formed of fifty-four pearls, graduated, and alternating with bands of diamonds. Modern English work. *Mrs. J. P. Davis.*

713*BRACELET, the centre arranged to be worn as a brooch, formed of diamonds, the centre portion occupied with a splendid brilliant of great size, set round with fine stones, eight large brilliants, in fleur-de-lis-shaped settings, supporting it; the whole completed by settings of very fine stones, and edged with rubies and diamonds. Modern English work.
Mrs. J. P. Davis.

714 OVAL STAR of Diamonds, Order of the Crescent and Star, given to Lord Keith by the Grand Seignior Selim III. in 1801.
Lady Osborne Elphinstone.

715 ORNAMENT for a Turban, formed of rose diamonds. Height, 7 in. Given to Lord Keith by the Grand Seignior Selim III.
Lady Osborne Elphinstone.

716 AIGRETTE for Turban, entirely formed of diamonds, in the shape of a bouquet of flowers tied with a ribbon-bow. Height, 8½ in. Given to Lord Keith by the Grand Seignior Selim III. *Lady Osborne Elphinstone.*

716*BROOCH, long transverse oval, formed of diamonds in open foliated work. English. *Miss Bookham.*

717 BROOCH, oval, formed entirely of diamonds, with eight-pointed star in centre. Modern. *Messrs. Hancock.*

718 NECKLACE, formed of fifty-eight brilliants, graduated from the centre, set on gold chain; pendent cross formed of eleven brilliants, with loop set with small diamonds; butterfly, with outspread wings covered with small diamonds. English, 19th century. *Lady Sinclair.*

719 FOUR STARS fitted as BROOCHES, formed entirely of brilliants.

719*PAIR OF EARRINGS, each composed of two circular disks, covered with brilliants, with large stone in the centre.

719†SMALL BOW OF BRILLIANTS; dove with spread wings, formed of brilliants, holding a diamond in its beak, *en suite* with the diamond stars. English, 18th century. *Lady Sinclair.*

720 BROOCH, formed by a long oval aquamarine, set round with diamonds. English, 18th century. *Lady Sinclair.*

721 BROOCH, gold, lattice-work pattern, enamelled in bleu-de-roi, the interstices and outer edge set with diamonds, with large and fine brilliant in the centre. 19th century. *Lady Sinclair.*

722 LOCKET, gold, in shape of a padlock, set round with diamonds, the centre formed of green jade. 19th century. *Lady Sinclair.*

723 FINE ROUND BRILLIANT, weighing 20 carats, exhibited as a specimen of purity of material and perfection of cutting. *Messrs. Garrard.*

724 LARGE and very fine yellow BRILLIANT, weighing 44 carats; one of the largest and finest of the diamonds recently found at the Cape of Good Hope. The property of R. Topham, Esq. *Messrs. Garrard.*

725 BUTTON PEARL, weighing 124 grains; one of the most perfect pearls of the size known. *Messrs. Garrard.*

726 PEARL NECKLACE; four rows of pearls, beautifully matched in form and colour. *Messrs. Garrard.*

727 DIAMOND AND PEARL PENDANT, with pearl drop, remarkable for the beautiful form and lustre of the pearls. *Messrs. Garrard.*

728 PAIR of large and very fine pearl EARRINGS, with pearl drops.
Messrs. Garrard.

729 THE GREAT GEORGE; worn pendent to the Collar of the Order of the Garter, composed entirely of jewels. *Messrs. Garrard.*

730 PAIR of Diamond and Sapphire EARRINGS, the sapphires of great beauty, both of colour and form. *Messrs. Garrard.*

731 Emerald and Diamond CROSS, the emeralds remarkable for purity and uniformity of colour. *Messrs. Garrard.*

732 PENDANT, in the Louis Seize style of diamonds, with pink, white, and black pearls in centre. *Messrs. Garrard.*

733 PAIR of large and very fine single-stone diamond EARRINGS. *Messrs. Garrard.*

734 AIGRETTE, entirely formed of diamonds in the form of a group of heath and ferns. *Messrs. Garrard.*

735 NECK-ORNAMENT formed of diamonds, with cat's-eye centre. *Messrs. Garrard.*

736 SET OF THREE ORNAMENTS of diamonds and emeralds in the form of roses, the centres formed of fine yellow diamonds. *Messrs. Garrard.*

737 SAPPHIRE of very large size and great brilliancy of colour, mounted as a bracelet, with a border of fine brilliants, and bands of the same. *Messrs. Garrard.*

738 NECK-ORNAMENT, jewelled with emeralds, rubies, and diamonds, with pearl drop, mounted in the Holbein style of the 16th century. *Messrs. Garrard.*

739 NECK-ORNAMENT and pair of EARRINGS, the centres formed of antique carved sapphires, mounted in enamelled gold, enriched with pearls and diamonds in the cinque-cento style, after Benvenuto Cellini. *Messrs. Garrard.*

740 JEWELLED CROSS NECK-ORNAMENT, a specimen of cloisonné enamel in the Byzantine style. Modern French. *Messrs. Garrard.*

741 GOLD CHAIN and PENDANT, in the early English style of the 16th century. *Messrs. Garrard.*

742 ENAMELLED NECK-ORNAMENT, in the Italian style, with emeralds, pearls, and diamonds. *Messrs. Garrard.*

743 ENAMELLED NECK-ORNAMENT, jewelled with rubies, sapphires, and diamonds, with pearl drops in the Italian style. *Messrs. Garrard.*

744 CROSS, neck-ornament, enamelled and enriched with diamonds, black pearl centre and pendant, in the Holbein style of the 16th century. *Messrs. Garrard.*

745 NECKLACE, with pendant of enamel and pearls, in the Italian style. *Messrs. Garrard.*

746 NECKLACE and EARRINGS, in the Etruscan style, the pendants of black enamel ornamented with pearls and diamonds. *Messrs. Garrard.*

747 NECKLACE of diamonds.

748, 749, 750, BROOCH, CLASP, and RING, all of splendid stones.
The necklace is composed of forty-two brilliants, graduated from the centre; the brooch is formed of a very large diamond, set round with twelve brilliants; the clasp is also centred with a magnificent brilliant; the ring composed of a large oval diamond, the shoulders set with clusters of small brilliants. Modern English. *The Duke of Portland.*

COLLECTION OF JEWELS, European and Oriental :—
Sir Charles Russell.

750* TIARA, jewelled with fine brilliants, one of large size, emeralds, sapphires, and rubies ; in the centre a very large hexagonal emerald, of rich colour ; set by Peteteau of Paris.

751 THREE PAIRS of EARRINGS, one with large oval sapphires and diamond tops,

752 ONE with large drop diamonds and tops of fine brilliants, and

753 ONE with large emerald drops.

754 FOUR BROOCHES, set respectively with a very fine and large hexagonal sapphire, a very large diamond surrounded by fine brilliants, an emerald of beautiful quality and colour, and a large ruby.

755 DOUBLE NECKLACE, composed of 94 large and well-formed pearls, with clasp formed of a splendid brilliant.

756 PAIR of EARRINGS, diamond tops and splendid drop-pearls pendent ; small diamond cross.

757 PARURE of TURQUOISE BEADS, mounted in gold, consisting of a tiara, necklace with pendent beads, and pair of earrings. Indian ; stated to have been taken in 1803 from the King of Delhi.

758 NECKLET of turquoise and small diamonds, in chased gold mounting ; pendants, brooches, and long earrings *en suite.*

759 NECKLET of gold chain-work, set with intaglios on sard, nicolo onyx, &c. ; brooch *en suite*, with intaglio on ribbon agate.

760 BRACELET, gold chain-work, clasp set with a large emerald, engraved with Oriental inscription and jewelled with small brilliants.

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761 BRACELET, composed of a double chain of diamonds, the centre set with a fine-coloured and very large square emerald. English, modern.
Dowager Viscountess Gort.

762 BRACELET, open-work of gold, enamelled and set with rows of diamonds; in the centre are five pearls, three very large. Modern.
Dowager Viscountess Gort.

763 BRACELET of three bands, jewelled with diamonds and rubies, the centre enriched with fine sapphires and emeralds and two pearls. Modern.
Dowager Viscountess Gort.

764 BROOCH, pendent, set with diamonds, with green enamelled leaves at each side, the centre and three pendants set with fine Siriam garnets. Modern. *Dowager Viscountess Gort.*

765 BROOCH, pendent, jewelled with diamonds, three rubies, an emerald. and sapphire, with three drop-pearls of remarkable size pendent from diamond chains. Modern. *Dowager Viscountess Gort.*

766 NECKLACE of opals, with pendant of the same, formed of a fine stone set round with smaller specimens. Modern English. *Mrs. R. Temple Frere.*

767 NECKLET of moonstones set in gold, relieved with black enamel.
PENDENT EARRINGS to match. *Mrs. R. Temple Frere.*

768 BROOCH, formed of an amethyst carved in high relief, with female bust-portrait set round with moonstones. *Mrs. R. Temple Frere.*

769 ASTERIAS, or STAR SAPPHIRE, oval, of remarkable lustre, set in gold as a pendant. Cingalese stone. English setting. *Mrs. R. Temple Frere.*

770 ROSARY-CHAIN of pearls and diamonds, with cross as pendant of gold, enriched with diamonds. *Mrs. Hayne.*

771 BROOCH to match, formed of diamonds in an expanded foliated pattern ; in the centre a Brazilian topaz: the whole surrounded by large and irregularly-formed pearls. Peruvian, 18th century. *Mrs. Hayne.*

772 CROSS, PENDANT, and CLASP, set with large and fine chrysolites, surrounded by small diamonds. English work in the style of Spanish. 17th century. *Countess Brownlow.*

773 CROSS, formed of eleven yellow garnets. Beginning of present century. *Miss Bookham.*

774 CROSS, gold filigree, set with pink topazes, small turquoises, and rubies. *Miss Bookham.*

775 BROOCH, gold, open-work, set with chrysoprase and rubies. *Miss Bookham.*

GEMS AND RINGS.

776 COLLECTION OF TWENTY-THREE ANTIQUE INTAGLIOS, and GOLD RING with draped intaglio figure of Cybele. *Rev. Montague Taylor.*

Among the intaglios may be mentioned:—

Fragment of a head of the young Hercules. Greek work of extraordinary excellence, on red sard.
Faun pouring wine from a skin into a vase, on fine red sard. Greek work.
A Mænad, richly draped, her head thrown back in ecstasy, and clashing a pair of cymbals. Red sard.
Fragment of head of Julius Cæsar, on red sard.
Bacchus, with a thyrsus, leaning on a column, at the base of which is a couchant panther. Fine red sard.
A Faun, with an oënochoe and cantharus, in a walking attitude. Red sard.
Group of Æneas, Anchises, and Ascanius, on red sard.
Mercury, standing figure, wearing the chlamys.
Three fine scarabæi; two in red sard, one in black jasper.

777 COLLECTION OF ANTIQUE CAMEOS AND INTAGLIOS. *Rev. Montague Taylor.*

The following may be specified:—

Cameo on onyx, head of Bacchante, profile to right. Fine antique work.
Youthful Head in full relief, in pale sard. Antique Roman work.
Intaglio on fine brown sard; a hunter leaning on stem of tree holding spear, with Dog at his feet. Signed 'ΡΝΑΙΟΣ.' Exquisite work of the best Græco-Roman period.

778 COLLECTION OF ENGRAVED GEMS in their original antique settings, and of antique engraved GEMS in modern settings. *Mr. Drury Fortnum.*

IN THE ORIGINAL ANTIQUE SETTINGS:—

1 and 2 PHŒNICIAN scarabs of green jasper, set in gold as seals.
3 and 4 ETRUSCAN scarabs, in solid gold settings as rings.
5 ETRUSCAN scarab, in rude gold setting.
6 INTAGLIO on glass paste.
7 INTAGLIO on gold. Antique Greek.
8 INTAGLIO on silver. Antique Greek. Subject, nymph dancing, faun admiring.
9 and 10 INTAGLIOS on garnet, in antique Greek setting of hollow gold.
11 CAMEO-HEAD of Luna or Diana, in antique setting of hollow gold. Italo-Greek.
12 GOLD, very large oval bezel, 1⅛ in. long, set with fine green cabochon paste. Antique Greek, original setting.
13 GOLD, solid intaglio of Jupiter.
14 GOLD, intaglio on nicolo onyx. Cupids playing.
15 and 16 GOLD, set with intaglios on jasper and onyx.
17 GOLD intaglio, on paste, head of Hercules, solid antique setting. Roman.
18 Iron, cased with silver, intaglio on yellow jasper, of a lion. Antique Roman.
19 GOLD intaglio on plasma. Æsculapius. Gallo-Roman.
20 GOLD, cased in bronze, intaglio on bloodstone Antique Roman.
21 SILVER intaglio on sard. Antique Roman.

ANTIQUE GEMS IN MODERN SETTINGS. *Mr. Drury Fortnum.*

22 HALF-GOLD, half-silver, set with intaglio on sard; a combat. Antique Roman.
23 INTAGLIO on brown sard. Seated figure incribed 'TVTE.'
24 and 25 GREEK scarabs, sard, of very fine work.
26 INTAGLIO, sard Hygeia, winged.
27 INTAGLIO on dark sard. Profile head of Medusa.
28 CAMEO on onyx of two strata. Cupid and Psyche. Roman.
29 CAMEO on onyx of two strata. Victory. (?)
30 INTAGLIO on nicolo onyx. Portrait of Plotina, inscribed 'PIETAS.'
31 INTAGLIO on red jasper. Bust of Apollo.

779 Two Ancient Assyrian Seal CYLINDERS, from Persepolis, engraved with figures and inscriptions, set in modern gold mounting.
Mrs. J. Cowell.

780 NECK-CHAIN, or Collar, composed of thirty-eight intaglios and one cameo, engraved with figure subjects and inscriptions, on jasper, amethyst, chrysoprase, onyx, &c. *The Duke of Wellington.*

781 NECK-CHAIN, or Collar, composed of thirty-four intaglios on sard, onyx, &c. *The Duke of Wellington.*

782 NECK-CHAIN, or Collar, formed of a series of nineteen intaglios, engraved on red sard, with classical busts and subjects.
The Duke of Wellington.

783 NECK-CHAIN, or Collar, formed of a series of nineteen large intaglios, engraved on red carnelians and sard, with classical subjects.
The Duke of Wellington.

784 NECK-CHAIN, formed of a series of nineteen intaglios, engraved on various-coloured sards and agates, with classical busts and subjects.
The Duke of Wellington.

785 CHAIN, formed of eight intaglios, seven engraved on amethyst, one on red sard. *The Duke of Wellington.*

786 NECK-CHAIN, or Collar, formed of a series of eighteen intaglios, and one cameo on sard and onyx. *The Duke of Wellington.*

787 NECK-CHAIN, or Collar, formed of a series of twenty-two intaglios, engraved on sard and carnelian. *The Duke of Wellington.*

788 NECKLET, formed of eighteen intaglios, engraved on sard, with figure subjects and inscriptions. *The Duke of Wellington.*

789 NECK-CHAIN, or Collar, composed of thirty-five cameos and intaglios, engraved on onyx, crystal, sard, &c. *The Duke of Wellington.*

790 NECK-CHAIN, or Collar, composed of fifty-eight cameos and intaglios, upon fine ribbon onyx, sard, sapphire, amethyst, &c.
The Duke of Wellington.

791 NECK-CHAIN, or Collar, composed of twenty-two intaglios, engraved on sard and red carnelian. *The Duke of Wellington.*

792 NECK-CHAIN, or Collar, composed of thirty intaglios and one cameo, upon sard and carnelian. *The Duke of Wellington.*

793 CAMEO, head of Jupiter Dodonæus (crowned with oak-leaves), carved in high relief on an amethystine chalcedony of two strata. Size, $2\frac{3}{4} \times 2\frac{3}{4}$ in.
Lady Dudley Marjoribanks.

794 MEDUSA HEAD, red jasper, mounted as a brooch in gold and enamel. Work of Pistrucci, beginning of the present century.
Mrs. Alfred Morrison.

795 INTAGLIO on fine nicolo onyx, portrait of Pope Benedict XIV. Signed, 'Cavalier Carlo Costanzi.' Set in gold as a clasp, surrounded with pearls. Italian, middle of 18th century. *Mrs. Alfred Morrison.*

796 CAMEO on nicolo onyx of two strata, representing a lion. The work of Pichler, about 1780. *Mrs. Alfred Morrison.*

797 GEM, onyx profile-head of Ceres, by Pichler, as before. *Mrs. Alfred Morrison.*

798 CAMEO, large fragment of, on onyx of two colours, representing an Amazon riding on a panther, mounted in gold, enamelled. Cameo antique mounting. 18th century. *Mrs. Alfred Morrison.*

799 CAMEO on shell, representing the battle of Israel and the Amalekites; at the base, the monogram 'I. S.' Italian, late 16th century. *Mrs. Alfred Morrison.*

800 CAMEO, head of Medusa in high relief, carved in deep brown chalcedony. Italian, 17th-century work. Size, $3\frac{3}{4} \times 3$ in. *Lady Dudley Marjoribanks.*

801 PENDANT, formed of an oval agate of three strata, carved in relief, with a representation of Orpheus charming the beasts; the foreground representing water, the background a wooded landscape. Size, $1\frac{5}{8} \times 1\frac{1}{2}$ in. *Lady Dudley Marjoribanks.*

802 CAMEO on onyx, with profile bust portrait of Geo. IV. by Pistrucci; the reverse also engraved in cameo. Early present century. *The Duke of Buccleuch.*

803 COLLECTION OF MOUNTED GEMS, CAMEOS, AND INTAGLIOS, bequeathed to the South Kensington Museum by the late Rev. Chauncy Hare Townshend. *S. K. M.*

COLLECTION OF JEWELS. *Mr. A. J. B. Beresford Hope.*

Among them may be noted:

804 A PEARL, the largest known, mounted as a pendant with an arched crown of brilliants. It weighs 3 oz., is 2 in. long, and $4\frac{1}{2}$ in. in circumference.

805 VINAIGRETTE, carved out of emerald, in enamel mounting.

806 'MEXICAN SUN-OPAL,' carved with the head of Apollo. This gem has been historically known since the 16th century.

807 SMALL CROSS, formed of six rare brilliant green diamonds.

808 CAT'S EYE (chrysoberyl), supposed to be the largest known, mounted in massive gold set with rubies. Formerly belonged to the King of Kandy.

809 GOLD FIGURE OF A CHAMELEON, richly jewelled with brilliant opals and green enamel. 17th century.

810 SAPPHIRE, of remarkable brilliancy, set in a ring, known as 'the Saphir merveilleux;' formerly belonged to Philippe of Orleans, 'Egalité,' and is mentioned by Madame de Genlis.

811 FINGER-RING, set with a cat's eye, carved to represent a cat's head, set round with diamonds.

812 RING, set with a diamond cut in the form of a cross.

813 RING, set with a remarkable black pearl, large and perfect in form.

814 SWORD-HILT, the handle formed of a splendid aquamarine, facet-cut, mounted with jacinth, diamonds, and turquoises. Made for Murat, king of Naples.

815 COLLECTION OF PRECIOUS STONES in ring settings: the stones set in these rings have all been identified by optical examination, or by hardness and specific gravity. *Professor A. H. Church.*

Gold, set with specimen of precious opal from Honduras.
Gold, set with amethyst of very rich colour.
Gold, set with peridot, surrounded by crystals cut as brilliants.
Gold, set with a lozenge-shaped peridot.

Gold, set with almandine garnet.
Gold, set with jacinth-coloured garnet.
Gold, set with claret-coloured garnet.
Gold, set with large chrysoberyl with chatoyant reflection.
Gold, set with oval deep-yellow chrysoberyl.
Gold, set with square dark-green tourmaline from Brazil.
Gold, set with indigo-blue spinel.
Gold, set with puce-coloured spinel.
Gold, set with zircon, deep red variety recently discovered at Mudgee, New South Wales. The specific gravity of this and of the other zircons in this series is about 4·7.
Gold, set with zircon from Mudgee, colour discharged by heat.
Gold, set with zircon from Mudgee, deep wine-colour, the true hyacinth.
Gold, set with large oval Oriental-cut pale-coloured zircon, from Ceylon, also called jargoon.
Gold, set with large oval pale umber-coloured zircon, also called jargoon.
Gold, set with small yellow zircon.
Gold, set with yellow zircon and two iolites.
Gold, set with brilliant-cut zircon from Ceylon.
Gold, set with yellow sapphire, or Oriental topaz.
Gold, set with white brilliant-cut topaz from Brazil.
Gold, set with round yellow topaz.
Gold, set with moonstone, a variety of felspar.

816 ASTERIAS, or STAR RUBY, set in gold ring. *Mr. Drury Fortnum.*

FINGER-RINGS.

817 RING, pale gold, long oval bezel, chased in intaglio, with representation of a sistrum. Antique Egyptian. *Viscount Hawarden.*

818 RING, pale gold, formed of a slender wire, the ends twisted round the shoulders, upon which is strung a signet in form of a cat, made of greenish-blue glazed earthenware. Antique Egyptian. *Lady Ashburton.*

819 SIX RINGS. 1. Gold, with antique Greek paste; 2, very large ring, hollow beaten gold, Etruscan, with engraved onyx; 3, Greek with a garnet and another stone; 4, with garnet and a Cupid; 5, very large ring, richly worked in repoussé, set with engraved gem; a splendid specimen of antique Etruscan gold-work; 6, set with garnet, engraved with winged Victory. *Mrs. Burt.*

820 ANTIQUE ROMAN GOLD RING, with original intaglio on carnelian. Found at Bignor. *Mr. J. Heywood Hawkins.*

821 RING, gold, twisted. Ancient Celtic (British). *Col. A. Lane Fox.*

822 MASSIVE GOLD RING, with solid projecting bezel, set with an irregular-shaped ruby, polished on the surface and pierced longitudinally—an Oriental stone which has been used as a pendant; the ring is believed to be of about the date 1192. *The Dean and Chapter of Wells.*

823 BROAD GOLD HOOP RING, surface chased in three lozenges, with sacred subjects. Motto within, 'Most in mynd and in myn hertt, lothest from you ferto departt.' English. Found in the ruins of Godstone Priory, where Fair Rosamond lived and was buried. *Rev. James Beck.*

824 RING, gold, set with a cabochon pink ruby. English, 14th century. Ploughed up in the camp-field at Sullington, Sussex. *Rev. James Beck.*

825 RING, set with brilliants and rubies, enamelled at the back. German, 17th century. *Rev. James Beck.*

826 BETROTHAL RING, set with a ruby; at the back of the hoop is a 'fede,' or symbol of two hands joined. Italian, 16th century. *Rev. James Beck.*

827 GIMMAL OR PUZZLE RINGS, composed of several hoops, with a 'fede,' or joined hands, to unite them when closed. *Rev. James Beck.*

828 BETROTHAL RING, with two hearts, surmounted by a crown, denoting the sovereignty of love over the heart, set with marcasites. *Rev. James Beck.*

829 TWO SILVER RINGS, made by Swedish peasants. *Rev. James Beck.*

830 RING, gold, set with portrait on enamel of Handel, the musical composer. Presented by Geo. III. to Wm. Rodgers, organist to His Majesty and conductor of the private band. English, 18th century.
Mr. J. E. D. Rodgers.

831 GOLD RING, with beaded and chain pattern; in the centre a carbuncle.
Mr. C. Bowyer.

832 GOLD GIMMAL RING, of hands joined. 16th century. *Mr. C. Bowyer.*

833 GOLD JEWISH MARRIAGE RING, with enamelled forget-me-nots, and pierced bosses. 15th century. *Mr. C. Bowyer.*

834 GOLD RING, the shank formed of leaves; in centre a transparent stone. 16th century. *Mr. C. Bowyer.*

835 GOLD RING, beaded shank, with square signet, bearing the sacred monogram. 15th century. *Mr. C. Bowyer.*

836 RING, silver gilt, 'fede,' the hands forming the bezel and holding an emblematic heart, from which a flower, probably a lily, springs. German, late 16th century. Found in digging beneath old cloisters at Ely.
Mrs. Skirrow.

837 RING, silver, set with a yellow topaz, diamonds, and a small ruby. English work. *Mr. J. W. Singer.*

This ring has been preserved in the Penderell family as that given by King Charles II., in token of gratitude for the fidelity which saved him in the oak at Boscobel, after the battle of Worcester. It now belongs to Mrs. Whiteby of Beckington, Somerset, fifth in descent from Penderell.

838 MEMORIAL RING, gold, bezel hexagonal, with Death's head in white enamel on black ground, surrounded by the legend 'BEHOLD. THE. ENDE;' round the edge is the motto, 'RATHER . DEATH . THEN . FALS . FAITH.' At the back the initials 'M' and 'L,' tied with a mourning ribbon. English, first half of 16th century. *Miss Gerard.*

This ring is described and engraved in the 'Gentleman's Magazine,' October, 1797; and is stated to have been given to Bishop Juxon by Charles I. on the scaffold; since which period it has been preserved as an heir-loom in the family of its present possessor. The ring is of an interesting type, of which several examples are shown, and is of the period of Henry VIII.

FOUR RINGS. *Miss Henry.*

839 RING, gold, set with dark onyx, with intaglio of Cupid driving a biga with lion and lioness. Roman work.

840 MEMORIAL RING, gold, bezel in form of a star, composed of sapphires and diamonds. Dated 1763.

841 RING, gold, bezel in form of a butterfly, composed of diamonds and rubies, &c. English, present century.

842 RING, gold, ornamented with delicate beaded work. Modern Maltese.

843 RING, gold, filigree, set with pearls and small beryls. Portuguese.
RING, gold, chain-work. Portuguese. *Mrs. Thomas Fox.*

844 MEMORIAL RING, gold, wavy hoop, enamelled in white. Dated 1757.
Mrs. Thomas Fox.

845 MEMORIAL RING, set with pearls. Dated 1829. *Mrs. Thomas Fox.*

COLLECTION OF FORTY-NINE FINGER-RINGS. *Mr. John Evans.*

846 SERIES OF SEVEN RINGS, gold and silver. Roman, set with antique stones; one very massive of silver and gold, set with intaglio on nicolo onyx, found at Crounthorpe, Norfolk; one Roman, angular hoop, found in Suffolk; another with beaded ornament, found at Bury St. Edmunds.

847 FOUR RINGS of the Anglo-Saxon period; one gold, formed of two bands of fine corded work, divided by open-work of twisted wire; another, gold, plain wire, thickening to centre, the ends twisted together, Celtic type; one bronze of twisted wire found in Ixworth churchyard; one silver, with broad expanded bezel, with punched ornament.

848 TWO SILVER RINGS, massive rope-pattern. Celtic.

849 GOLD RING, double hoop, the ends flattened and expanding. Ancient Scandinavian.

850 RING, gold hoop, flattened and divided into seven lozenge-shaped portions. Found in Abingdon churchyard. Perhaps early Norman.

851 TWO GOLD RINGS of the pointed ecclesiastical type; one set with an emerald, one with a sapphire. English, 13th century.

852 GOLD RING, pointed bezel set with pale ruby, hoop inscribed in Gothic letters, 'JE SUI DVN DAM' (*Je suis d'une dame*).

853 SERGEANT'S RING, gold, inscribed '✠ LEX × REGIS × PRÆSIDIUM.' The earliest known, the date being 1576–77. The small size of this ring shows that it was merely complimentary. *Mr. John Evans.*

854 SERGEANT'S RING, gold, inscribed '✠ REX EST ÂTA LEGIS.' English, 17th century. *Mr. John Evans.*

855 TWO RINGS, gold, with projecting bezels, jewelled and enamelled. French or Italian, 16th century. *Mr. John Evans.*

856 GOLD LADY'S RING, projecting bezel, jewelled and enamelled. French, early 17th century. *Mr. John Evans.*

857 RING, bronze, with double bezel, chased with heads in relief. French, early 16th century. *Mr. John Evans.*

858 TWO SILVER-GILT RINGS, with sacred subjects in relief on the bezels. Norwegian. *Mr. John Evans.*

859 RING, gold, set with narrow cabochon sapphire, inscribed in Gothic letters, 'JE SUI ICI EN LIU DAMI' (*Je suis ici en lieu d'ami*). English; early 14th century.

860 THREE RINGS, gold, set with stones, projecting bezels. 14th century.
GOLD RING, with high projecting bezel, set with irregular garnet. Early 14th century. Bought at Copenhagen.

861 TWO RINGS of the iconographic type; one with engraved figure of St. Christopher, inscribed in Gothic letters, 'EN BONAN;' another, the bezel chased with figure of St. George in bold relief, hoop inscribed in Gothic letters, 'NUL SI BIEN.' English, about 1460; found at King's Langley Priory, 1866. *Mr. John Evans.*

862 SILVER ICONOGRAPHIC RING, with figures of St. Anthony and St. John Baptist. English, 15th century. *Mr. John Evans.*

863 MOTTO OR POSIE RINGS: gold lady's ring, 'No cvte to vnkindnes;' gold lady's ring, 'I sorrow in silens.' *Mr. John Evans.*

864 RING, gold, with very large expanded bezel, cruciform or quatrefoil, 1⅛ in. wide; in the centre is a raised boss, possibly intended to contain a relic, as the ring is no doubt ecclesiastical: from this radiate four monsters' heads, similar to those on early Irish work, marked with thin lines of niello, the eyes formed of dots of dark glass pastes; the whole edged with fine corded ornament. This very remarkable ring is of admirable workmanship, and is probably of the 10th century—probably Anglo-Saxon, but possibly of Irish (Celtic) origin. *Lady FitzHardinge.*

865 RING, massive gold, the projecting centre of the hoop set with a row of cabochon gems, a cat's-eye ruby, moonstone, sapphire, carbuncle, cymophane ruby, and facetted diamond, the surface enriched with small diamond sparks. Diam. 1⅛ in. Indian. *Her Majesty the Queen.*

866 RING, silver, plain hoop, engraved outside in deeply cut letters, with inscription in Anglo-Saxon. *Mr. John Evans.*

867 MEMORIAL RING, gold, with death's head and inscription, 'Memento mori.' English, early 16th century. *Mr. John Evans.*

868 RING, silver, chased outside in Gothic letters, 'IACPAR MELCIOR BALTASAR.' 15th century. *Mr. John Evans.*

869 THREE MEMORIAL RINGS, gold, with black enamel. English, beginning of 18th century. *Mr. John Evans.*

870 MEMORIAL RING, gold, with miniature of Charles I., with inscription, 'Sic transit gloria mundi.' English, end of 17th century. *Mr. John Evans.*

871 FIVE SIGNET AND MERCHANT-MARK RINGS, one gold, three silver, and one bronze. English, 15th and 16th centuries. *Mr. John Evans.*

872 MOTTO RING, gold, 'SERVIS NULLA QUIES.' English, 18th century.

873 MOTTO RING, jet, circular bezel, inscribed '✠ FEARE GOD.' ✠ *Mr. John Evans.*

873*a* WATERTON COLLECTION OF FINGER-RINGS, including examples of all countries, from the early Egyptian to the Mediæval and modern periods. The property of the South Kensington Museum. *S. K. M.*

874 SEVENTY-EIGHT FINGER-RINGS of various dates, from the 3rd to the 18th centuries, from the collection of *Mr. Drury Fortnum.*

(The Nos. refer to those in the Case.)

1 GOLD, early Christian. 3rd or 4th century.

2 GOLD, early Christian, inscribed D FILINAN A VIVAS IN DEO 3rd or 4th century.

3 GOLD, Byzantine, with monogram. 5th or 6th century.

4 BYZANTINE bicephalic. 5th century.

5 BYZANTINE, set with intaglio on bloodstone. 11th century.

6 BYZANTINE, massive signet curiously engraved with three lions, and having an inscription meaning, 'Beware! there are three lions in the gold.' Probably 13th century.

7 GOLD, massive. Celtic type, or Scandinavian.

8 GOLD, with punched ornament. Anglo-Saxon.

9 GOLD, signet of '✠ MAVRICI.' 7th century.

10, 11 RUDELY-FORMED rings of the Carlovingian period, set with antique gems. 8th and 9th centuries.

12 MASSIVE silver signet. 14th century.

13, 14, and 15 GOLD episcopal rings of the 13th and 14th centuries.

16 GOLD ring of a Knight Templar. Found in the Temple, London. 14th century.

17 GOLD, set with a very curiously cut diamond, which gives the effect of a cross. Italian, 15th century.

18 GOLD signet, beautifully enriched with niello.

19 GOLD, episcopal, with high claw-setting, holding an oval antique intaglio on amethyst.

20 GOLD, episcopal, with high claw-setting holding a pale ruby.

21 and 22 GOLD, with high projecting clusters of pearls.

23 GOLD, with beautifully wrought open-work hoop.

24 GOLD, with spur-shaped bezel.

The rings from No. 18 to No. 24 were found together, and are of the 14th century (late).

25–30 SILVER nielloed Italian love or gift-rings of the 15th century.

31–33 PALE gold iconographic, one engraved with St. George. English, 15th century.

COLLECTION OF SEVENTY-EIGHT FINGER-RINGS (*continued*) :–

34 GOLD betrothal. Italian, 15th century.
35, 36 GOLD enamelled Jewish ceremonial marriage-rings.
37–42 GOLD enamelled and jewelled rings. Italian, 16th century.
43 GOLD signet, with antique intaglio and 'fede' (clasped hands). Italian, 16th century.
44 GOLD, bezel set with an emerald and ruby. Italian, 15th century.
45 MASSIVE gold twist ring, chased (perhaps betrothal), with arms of Barbo and Farnese. Italian, 15th or early 16th century.
46 STEEL, chased with a fly on bezel, inlaid with silver. 17th century.
47 GOLD, sapphire and rubies. Italian, 17th century.
48 GOLD, massive signet, enamelled. 16th century.
49 GOLD, enamelled, set with ruby. Italian, 16th century (late).
50 GOLD enamelled pyramidal diamond, with 'fede.' German, 16th or 17th century.
51 GOLD enamelled gimmal, or 'fede.' German, 17th century.
52 MEMORIAL Ring, enamelled skull, set with diamonds. Probably German, 17th century.
53 MEMORIAL, enamelled, with skull and female face. German, 17th cent.
54 GOLD, enamel and garnet. Flemish, 17th century.
55–60 GOLD signet and merchant-mark rings. English, 16th and 17th centuries.
61, 62 GOLD, jewelled. Flemish, 18th century.
63 MEMORIAL, with portrait of Augustus III. son of Augustus the Strong, King of Poland and Saxony. Early 18th century.
64–66 JEWELLED and enamelled. French, 18th century.
67–72 'GIARDINETTI' rings. 18th century.
73–76 ENGLISH jewelled rings. 18th century.
77 GOLD, set with fine marcasite (facetted crystals of bi-sulphuret of iron). English, 18th century.
78 GOLD, enamelled, set with a large and splendid antique Oriental sardonyx of three strata.

140 FINGER-RINGS, of various periods, commencing with ancient Egyptian, from the collection of *Mr. R. H. Soden Smith.*

875 RING, pale gold, with revolving cylinder of lapis-lazuli, engraved with hieroglyphics; the shoulders of the hoop wrapped round with wire ornament. Ancient Egyptian.
876 RING, gold, with broad oblong bezel, repoussé, with representation of a chimæra and griffin, sides of the bezel enriched with delicate filigree work. Antique Etruscan.
877 RING, gold, terminating in two serpents' heads, ornamented with three collars of filigree work. Antique Etruscan.
878 RING, iron, surface of bezel plated with gold, chased with figure of cock upon a pillar, and having a gold dot inserted. Probably Etruscan.
879 RING, gold, inscribed 'ΒΡΑΑΤΣ ΩΚΤΝ.' Antique Greek.
880 RING, gold, hoop formed of delicately plaited wire-work, bezel set with rude intaglio on carnelian. Antique Græco-Roman.
881 RING, gold, hoop formed of four strands of twisted wire-work, bezel set with projecting onyx of four strata. Antique Græco-Roman.
882 RING, silver, penannular, ending in two serpents' heads. Antique Roman.
883 RING, gold, bezel set with pierced piece of rough emerald, shoulders chased from the solid with beaded ornament. Roman, 3rd century, found in London.
884 RING, silver, with bronze key attached to the hoop; on the bezel is engraved a fisherman, with inscription. Probably early Christian, 4th century.
885 RING, silver, penannular, of Oriental type, terminating in ribbed hexagonal knobs. Found with Roman coins in removing old London Bridge.
886 KEY-RING, bronze. Antique Roman, found at Silchester.

COLLECTION OF 140 FINGER-RINGS (*continued*):—

887 RING, gold, very massive, angular outline, set with intaglio on nicolo onyx, engraved with figure of Mercury. Roman, 3rd century. Ploughed up in Sussex.

888 Series of Five gold antique Roman RINGS, set with emerald, jasper, and sard, some engraved with subjects in intaglio.

889 RINGS, gold, hollow, set with sards, vitreous pastes, &c. Antique Greek.

890 RING, bronze, plated with gold. Antique Roman.

891 RING, silver, angular, bezel engraved with hare. Antique Roman.

892 TWO RINGS, gold, projecting bezels; one set with root of emerald, the other with ribbon onyx. Lower Empire, or Byzantine.

893 RING, pale gold, formed of three strands of plaited wire terminating in a flat band. Celtic. Found in Hamsey churchyard, Sussex.

894 RING, gold, hoop nearly ½ inch wide, with a broad oval bezel, expanding to 1⅛ in.; the gold pale, alloyed with silver. The whole overlaid with funeiform wire ornaments and granulated work; on the bezel are four curves of beaded filigree radiating from the centre ornament, and having small bosses of similar work between. Anglo-Saxon. Found about 10 ft. below the surface in making Garrick Street, Covent Garden.

895 RELIQUARY RING, gold, having suspended on the bezel side small gold relic, case chased with two crosses, and edged with beaded work of 12th century.

896 RING, gold, set with small Oriental cabochon garnet in bezel of irregular outline. French, 13th century.

897 RING, gold, set with projecting irregular-shaped turquoise, the colour now a deep green. English, early 15th century.

898 RING, gold, projecting bezel, set with small sapphire, round the hoop two lines of inscription divided by five quatrefoils. French, early 14th century.

899 Series of Seven gold Episcopal or Ecclesiastical RINGS, of the pointed or stirrup-shaped type; one found, in 1823, near the west door of Norwich Cathedral. These rings are mostly set with sapphires, rudely shaped and polished: one, however, found in Gloucestershire, is set with a small emerald; another, of a rare type, is double-pointed, one point set with a ruby, and the other originally with a sapphire: this is probably the ring of a lady abbess. These rings date from the 13th and 14th centuries.

900 Two silver RINGS, of similar type, one of the beginning of the 15th century; inscribed in Gothic letters, 'AVE MARIA.'

901 RING, gold, with high projecting bezel, set with Oriental garnet, the shoulders ornamented with pierced quatrefoils. Found at Wells. English, 14th or early 15th century.

902 Series of Six RINGS, gold and silver, of the iconographic type, having for the most part figures of saints engraved on the bezel, one inscribed within, in Gothic letters, 'YSPARTIR + CANC + DEC +:' *Partir sans désir.*

903 RING, small pale gold, flat band inscribed in Gothic letters, 'JOIE SANS FYN.' English, 14th century. Found in Westminster.

904 RING, gold, twisted hoop, shoulders chased with coronets; Gothic monogram, 'J. W.,' engraved on the bezel. English, end of 15th century. Ploughed up.

905 RING, gold, hoop, plaited pattern, bezel set with antique paste. English, early 16th century.

906 MEMORIAL RING, gold, bezel hollow; has had upon it a death's head in enamel, inscribed, 'REMEMBER DEATH;' round the edge of bezel is 'YEMAN ✠ — ✠ JOYCE.' English, early 16th century.

907 MEMORIAL RING, gold, hexagonal bezel, with motto, 'DEATH • SY • MYN • ERITAG +;' shoulders boldly chased. English, early 16th century.

908 RING, gold, in the centre of which is a Death's head, in enamel, with legend, 'Memento mori,' in black enamel letters. English, 16th century.

909 RING, gold, set with a small toadstone (the fossil palatal tooth of a species of ray). English, 16th century.

910 RING, silver, the bezel engraved with Gothic letter 'P,' with a coronet. German, 16th century.

COLLECTION OF 140 FINGER-RINGS (*continued*):—

911 RING, silver, octagonal bezel, engraved with shield of arms. German, 16th century.

912 RING, massive gold signet, with shield of arms, engraved within is a monogram, 'I. S.;' the date, 1553, & 'P : MAYE.' English, of the date given.

913 RING, gift or memorial, the bezel engraved with the letters, 'T. B.' united by a true-lover's knot; inside are the letters, 'D. B.' English, 16th cent.

914 RING, silver, twisted hoop, bezel engraved with 'I. W.' English, 16th century.

915 RING, gold, beaded hoop, inscribed within 'FEARE GOD ONLY * *.' English, late 16th century.

916 RING, gold, broad hoop, with motto in two lines '✠ MULIER VIRO SUBJECTA ESTO.' 16th century.

917 RING, gold, set with cabochon ruby, inscribed within 'In loue abide till death deuide.' English, 15th century.

918 Jewish Marriage Ceremonial RING, broad gold band, with ten projecting ornaments in filigree. Probably Venetian, 16th century.

919 RING, gold, high projecting bezel, set with a pyramidal natural crystal of diamond. A 'writing' ring. French, 16th century.

920 RING, gold, in form of the twisted body of a dragon, enamelled in colours. Spanish, late 16th century.

921 Series of Six RINGS, gold, jewelled and enamelled: one set with turquoise, Italian, cinque-cento; one with diamond and enamel, Italian, cinque-cento; another, topaz and diamond spark, French, 17th century; another set with circle of garnets, with projecting centre, Bohemian, 17th century; another, with three pearls in open-work, English, late 17th century; another, broad oval bezel, set with emeralds and garnets, probably Spanish, 17th century.

922 RING, silver-gilt, set with a carbuncle, a tourmaline, and a peridot. Southern German, 17th century.

923 Series of Four Memorial RINGS, gold, enamelled, and set with crystals, beneath which are monograms and ornament in delicate gold wire-work. English, end of 17th or beginning of 18th century.

924 RING, gold; in the bezel is a miniature of Prince James Stuart, the Old Chevalier, set round with small crystals. English contemporary work, early 18th century.

925 Series of Six RINGS, of the Giardinetti type, set with precious stones, crystals, &c. English, 18th century.

926 TWO RINGS, with bezels, in form of double hearts, one carved out of opal, mounted with diamonds; the other of mocha agate, mounted with small garnets.

927 Series of Seven 18th-century RINGS, set round with various stones, one having miniature group of the 'Judgment of Paris.'

928 MARQUISE RING. English, about 1770.

929 RING, gold, set with heart-shaped amethystine paste, crowned with three rubies; small diamond at each side. English, 18th century.

930 RING, formed of seven chains, with clasp set with red carnelian in blue enamel. English, 18th century.

931 THREE GOLD RINGS, peasant jewellery of Spain; one, heart-shaped bezel, formed of garnets; another, a star of turquoise; another, set with seven small rubies.

932 RING, gold, set with carbuncle, surrounded by delicate wire-work. Indian, present century.

933 COLLECTION OF TEN FEDE OR BETROTHAL, AND THIRTY-THREE PUZZLE AND OTHER RINGS, formed of various numbers of hoops, from one to eleven. Among them are Chinese, Indian, Madeiran, Portuguese, Spanish, Italian, Swiss, German, French, and English.

Mr. R. H. Soden Smith.

934 MEMORIAL RING, gold, richly chased and enamelled in black, the bezel square with rounded top, which opens, showing within a representation of a corpse. Italian, 16th century. *Dr. and Mrs. Ashford.*

935 RING, massive gold, enamelled, projecting square bezel, forming a box containing a fragment of linen, engraved with the letters '$\frac{\text{BOR}}{\text{GIA}}$;' inscription in French within the hoop; shoulders chased and enamelled. Italian, 16th century. Believed to have belonged to Cæsar Borgia. Diam. $1\frac{3}{8}$ in. *Miss Hartshorne.*

936 SIGNET RING, circular bezel, set with sapphire engraved with escutcheon, bearing the arms of Great Britain surmounted by a crown, the letters 'M' and 'R' at the sides; on the shoulders is the rose of England in coloured enamel. English work. Described as the signet of Henrietta Maria, and believed to be the 'Council Seal for the Queen's Majesty,' made by warrant of 6th September, 1626. Diam. $1\frac{1}{8}$ in. *Miss Hartshorne.*

937 RING, gold, high projecting bezel, set with a square emerald, the sides richly chased and enamelled. the shoulders ornamented with Cupids in white enamel. German work. Diam. $1\frac{1}{8}$ in. *Mrs. C. Oxley.*

938 RING, chased and enamelled gold, set with a sapphire. German, 16th century. *Sir R. Wallace, Bart.*

939 RING, chased gold, set with an emerald in solid claw bezel. German, 16th century. *Sir R. Wallace, Bart.*

940 RING, portrait-head of Queen Elizabeth (?) in carved jacinth, mounted in gold set with brilliants. French, 16th century. *Mr. Geo. Bonnor.*

941 RINGS, two, gold, with minute enamel in raised floral design, one set with ruby, the stones of the other missing. 16th century. *Mr. Geo. Bonnor.*

942 RING, massive gold, enamelled and set with sapphire, engraved inside, 'Napoleon Buonaparte à Joachim Murat, 1809.' French. *Mr. Geo. Bonnor.*

943 RING, gold, formed of a broad band, enriched with corded and filigree work, with projecting bosses partly enamelled in colours, one typical of the ark, of pyramidal form, used in Jewish wedding ceremony. *Mrs. Alfred Morrison.*

944 RING, gold, of somewhat similar character, smaller, with six rounded bosses. Jewish, used in the wedding ceremony. Venetian. *Mrs. Alfred Morrison.*

945 HEBREW RING, used in the wedding ceremony, formed of a broad band of gold, ornamented with six bosses of delicate filigree work; the interstices of the pattern have been filled in with enamel. Venetian, 16th-century. *Mr. J. W. Singer.*

946 RING, gold, enamelled in black and white on shoulders, and back of bezel set with a facetted crystal, beneath which is a coronet and the letters 'J. R.' in delicate gold work, surrounded by crimson foil. English, latter part of 17th century. *Duke of Richmond, K.G.*

947 RING, gold, enamelled, set with intaglio on red sard, representing a sacrifice. Gem of antique Roman work. *Duke of Richmond, K.G.*

948 RING, gold, set with miniature of Charles II., surrounded with small brilliants. English, 18th century. *Duke of Richmond, K.G.*

949 MEMORIAL RING, gold, set with diamond, hoop enamelled in white, and inscribed 'E. S. Dux Buckingensis,' divided by a ducal coronet on a black ground. English, middle of the 17th century. Made in memory of Edmund Sheffield, 2nd D. of Buckingham, who died a minor, 1735. *Duke of Richmond, K.G.*

950 RING, gold, set with an emerald, surrounded by small diamonds; the emerald engraved with a ducal coronet and cipher composed of the letters 'C. L.' English, 18th-century. *Duke of Richmond, K.G.*

951 MEMORIAL RING, gold, bezel set with portrait of King Charles I. English. *Rev. W. B. Hawkins.*

THREE RINGS. *Rev. J. C. Jackson.*

953 RING, gold, set with intaglio on emerald, portrait of James II. 18th century. Formerly belonged to the Cardinal York.

954 RING, gold, black enamelled, with miniature portrait of the Prince Charles Edward. English, 18th century.

955 RING, gold, set with glass paste, Mars in a biga. 18th century.

956 GOLD OFFICIAL RING of the Grand Master of the Order of St. John of Jerusalem (Malta), bezel oval, glazed, with skeleton, hour-glass, and scythe, in enamel on a black ground; on the shoulders of the ring, Death's head and cross-bones. *Rev. W. B. Hawkins.*

957 RING, gold, with profile portrait of Frederick the Great, and another portrait within. 18th century. *Earl Beauchamp.*

958 RING, gold, with enamel portrait of the Regent Orleans by Petitot. French; beginning of 18th century. *Earl Beauchamp.*

FIVE RINGS. *Mrs. E. A. Nelson.*

959 RING, memorial, gold, enamelled in black. Dated 1756. English, of the period stated.

960 RING, gold, wedding, inscribed 'No treasure like a treu freind.' English, 18th century.

961 RING, gold, set with amethyst, surrounded with diamonds. English, about 1780.

962 RING, gold, the bezel set with small diamond, topazes, and sapphires. English, about 1780.

963 RING, memorial, gold, enamelled, centre set with hair encircled with pearls. English, about 1805.

SEVEN RINGS. *Mrs. M. E. Vere Booth Powell.*

964 MEMORIAL RING, gold, oval bezel set round with rubies; in the centre an urn jewelled with diamonds, beneath a weeping willow. Dated at back, 1779. English.

965 MEMORIAL RING, long pointed oval bezel, with miniature of a female figure seated beside an inscribed pedestal, on which is an urn. Dated 1788. English.

966 MEMORIAL RING, of similar form, with miniature of an old man holding a skull, seated near a Gothic building. Inscribed '*Omnia Vanitas.*' Dated 1782.

967 MEMORIAL RING, duplicate of the last. Undated. English.

968 MEMORIAL RING, long eight-sided bezel, gold, with dark blue translucent enamel; in the centre an urn set with diamonds. Dated 1790. English.

969 TWO RINGS, gold, bezels nearly circular, set round with small garnets and rubies, one having a large mocha stone, showing a very fine dendrite. English, about 1780.

970 MARQUISE RING, gold, the bezel oval, the centre formed of blue translucent enamel, set with three sparks of diamond in silver collets, and bordered by small diamonds similarly set. English, middle of 18th century. Length of bezel, 1⅛ in. *Mrs. Bury Palliser.*

971 RING, gold, set with heart-shaped ruby, crowned with three small diamonds; at the back is engraved a royal crown and the letters 'A. R.' English, beginning of 18th century. Stated 'to have been taken by Queen Anne from her finger, and given to a Mr. Nugent for some diplomatic service.' *Miss H. Pincke Lonsdale.*

972 RING, gold, the bezel set with a piece of lapis-lazuli, in the shape of two hearts united. English, 18th century. *The Misses Lascelles.*

973 MARQUISE RING, gold, long oval bezel, set with diamonds on translucent enamel. Dutch, 18th century. *Mrs. Durlacher.*

974 MEMORIAL RING, gold, oval bezel set round with amethysts, having beneath glass a representation of a fallen tree and a funeral urn with initials, and the motto 'Fallen to Rise.' Dated 1779. *Mr. G. F. Duncombe.*

975 MEMORIAL RING, gold, hasp enamelled on the outside in black, with figure of a skeleton and funereal emblems. Dated 1715. *Dr. and Mrs. Ashford.*

976 RING, long oval bezel, enamelled with female figure, and richly jewelled. French, early 18th century; stated formerly to have belonged to a Maid of Honour to Anne of Austria. *Mrs. F. Moggeridge.*

977 RING, gold, formed of seven fine chains, enamelled bezel, set with carnelian. English, 18th century.

978 RING, gold, enamelled and jewelled, with representation of a mermaid. Probably English, 18th century.

979 RING, gold, with opera mask in black and coloured enamel, set with diamonds. French, 18th century. *Rev. Montague Taylor.*

COLLECTION OF RINGS. *Mr. R. Temple Frere.*

980 SIGNET, gold, with letters 'E. M.' joined by a true-lover's knot. English, early 17th century.

981 SIGNET, gold, letters 'E. C.' English, 17th century.

982 CHARM RING, silver, set with a toadstone (the palatal tooth of a fossil species of ray-fish). German, 17th century.

983 MEMORIAL RING, with monogram beneath facetted crystal. English, about 1690.

984 TWO MEMORIAL RINGS, with death's-head under crystals: one dated 1759, the other 1761. English.

985 THREE RINGS, memorial, set round with pearls and rubies. English, 18th century.

986 RING, set with cabochon ruby and small diamonds. English, 18th cent.

987 RING, set with topaz and pearls. English, 18th century.

988 RING, set with cameo on onyx. French, 18th century.

989 RING, set with garnets and pearls. English, modern.

COLLECTION of POSY (POESIE) RINGS, the mottoes for the most part inscribed within the hoop. *Mr. J. W. Singer.*

990 GOLD, English, 15th century, inscribed in Gothic letters, 'GEVOUDROY.'

991 GOLD, on the outside are engraved four Maltese crosses, within, three Gothic letters, apparently E. English, 15th century.

992 GOLD, English, early 16th century, inscribed in large semi-Gothic capitals, '✠ I + + AM + + YOURS + + K : S.'

COLLECTION OF POSY RINGS (*continued*)—

993 GOLD, chased, has been enamelled, '✠ ESPOIR . EN . DIEU.' English, late 16th century.

994 GOLD, massive. 'My hart and I untill I dy ⚜.' English, late 16th century.

995 GOLD, massive. 'I love and like my choyse.' English, early 17th century.

996 SILVER-GILT; within, 'I chuse not to change.' English, 17th century.

997 GOLD, chased, traces of enamel. '✠ LET . RESON . RULE.' English, late 16th century.

998 GOLD, chased. 'Let reason rule affection.' English, 17th century.

999 GOLD, chased, traces of black enamel. 'A token of good will.' English, 17th century.

1000 BRASS. 'Live in loue.' English, 17th century.

RINGS WITH DOUBLE-LINE POSIES:— *Mr. J. W. Singer.*

1002 GOLD. 'In God aboue and Christ his Sonne, Wee too are joyned both in one.' English, 17th century.

1003 GOLD. 'Whoe feares the Lord are blest, wee see; Such thou and I God grant may bee.' English, 17th century.

1004 GOLD. 'As I in thee have made my choyce, so in the Lord let vs rejoice. 1637. W. D. A.' English, 17th century.

1005 GOLD. 'As I expect so let me find, A faithfull ♡ and constant mind.' English, 17th century.

1006 GOLD. 'I like my choyce, so will . . . .;' the remainder obliterated. English, 17th century.

1007 GOLD, chasing worn away. 'Tho' little, accept it.' Letters black enamelled. English, early 18th century.

1008 GOLD, chased, with representation of skeleton, cross-bones, and hour-glass encircling the hoop; has been enamelled black, 'You and I will lovers dye.' English, about 1720.

1009 GOLD. 'Fear the Lord and rest content, So shall we live and not repent. B. W., 1730.' English, 18th century.

1010 GOLD, chased, inscribed within, 'T. Rowe, C obt. 13 May, 1715, æt. 28.' Worn by Mrs. Elizabeth Rowe, the poetess.

1011 GOLD, overlaid with open-work pattern of flowers in coloured enamel. 'Rite to requite.' English, 18th century.

1012 SILVER, two hands holding a heart. 'Love and feare God.' English, 18th century.

1013 GOLD, massive. 'Virtus est pretiosa gemma. Auribus frequentius quam linguâ utere.' Outside, in Gothic letters, 'Voluptate capiuntur homines non minus quam hamo pisces.' Modern English.

1014 RING, gold, bezel set with chrysolite, each shoulder set with a diamond. English, end of 18th century. *Countess Brownlow.*

1015 RING, gold, set with intaglio on pale nicolo onyx. *Mrs. George Gutch.*

1016 RING, gold, circular bezel set with cherub's head in enamel, with diamond wings. 19th century. *Lady Sinclair.*

1017 RING, gold, set with three rectangular emeralds and sixteen small diamonds. Diam. ⅞ in. Modern English. *Mr. Theophilus Curtis.*

1018 RING, gold, chased, set with a star of eight diamonds, centred with an emerald. The first half of the present century. *Miss Bookham.*

1019 ONE PUZZLE RING, THREE CHAIN RINGS, and seven others. Modern Indian. *Sir M. Digby Wyatt.*

1020 TWO GOLD RINGS, with pendants attached. Modern Egyptian. *Sir M. Digby Wyatt.*

1021 RINGS, twenty, jade, amber, silver, and gold. Northern Shan States and China. *Major E. B. Sladen.*

1022 TOE-RING of a native Indian woman, silver, enamelled in blue, red, and green. *Mrs. E. R. Festing.*

1023 RED CORNELIAN RING, the central part set with diamonds and emeralds. Indian. *Mr. J. Heywood Hawkins.*

1024 SILVER TOE-RING. Native Indian, from Delhi. *Rev. James Beck.*

1025 RING, gold, set with engraved emerald. Indian work. Given in 1841 to the present possessor by the Ameer of Scinde. *Captain Donnelly, R.E.*

1026 RING, gold, set with large green tourmaline. Indian, said to have belonged to Tippoo Sahib. *Baroness Burdett-Coutts.*

1027 RING, gold, set with a large Oriental emerald, and small diamonds on the shoulders. Armenian, given to Sir Ashley Maude, R.N. in 1817 by Versaris, an Armenian Bishop. *Viscount Hawarden.*

1028 RING, silver, the hoop having eight projecting knobs. Modern Nubian. *Lady Herbert of Lea.*

PEASANT JEWELLERY.

1029 PENDANT AND CROSS, gold, delicate open-work, set with dark glass paste, with EARRINGS to match. French. *Sir M. Digby Wyatt.*

1030 CLASP, gold, filigree and chain-work, set with dark glass paste. French. *Sir M. Digby Wyatt.*

1031 PAIR OF EARRINGS, various coloured gold, leaf-work, set with turquoises. French. *Sir M. Digby Wyatt.*

1032 NECK-CHAIN, gold, formed of five rows of chain, composed of perforated discs. French. *Sir M. Digby Wyatt.*

1033 NECKLET, gold, formed of small sections, chased and enriched with beaded ornament. French. *Sir M. Digby Wyatt.*

1034 LOCKET, oval, pierced gold. Modern French. *Sir M. Digby Wyatt.*

1035 BROOCH and LARGE CIRCULAR EARRINGS, gold, foliated open-work. Modern French. *Sir M. Digby Wyatt.*

1036 BROOCH, silver, open-work, set with various stones. Modern French. *Sir M. Digby Wyatt.*

1037 PENDANT, in form of a cross, silver, open-work, set with facetted rock crystals, four large pieces being arranged in projecting collets. French (Normandy), 18th century. Length, 4 in. *Mr. C. J. Burgess.*

1038 PENDANT, gold pierced work, set with diamond pastes in pyramidal collets.

1039 CIRCULAR ROSETTE to match, of similar work. Total length, 4¾ in.

1040 PAIR OF EARRINGS to match. Length, 2¾ in. French (Normandy), 18th century. *Mr. C. J. Burgess.*

1041 PAIR OF EARRINGS, gold, circular, pierced-work. French. *Sir M. Digby Wyatt.*

1042 PAIR OF EARRINGS, gold, perforated balls. French. *Sir M. Digby Wyatt.*

1043 PAIR OF EARRINGS, gold, heart-shaped pendants, perforated centres, enamelled. French. *Sir M. Digby Wyatt.*

1044 PAIR OF EARRINGS, gold, pendants enamelled, hung with imitation stones. French. *Sir M. Digby Wyatt.*

1045 PAIR OF EARRINGS, gold, filigree hoops. French. *Sir M. Digby Wyatt.*

1046 PAIR OF EARRINGS, gold, large circular disks, filigree. French. *Sir M. Digby Wyatt.*

1047 PAIR OF EARRINGS and BROOCH, silver, crescent-shaped, filigree. French. *Sir M. Digby Wyatt.*

1048 NECKLACE, gold chain, with cross pendent. French. *Sir M. Digby Wyatt.*

1049 BREAST ORNAMENT, gold, plaques attached by chains, with cross pendent. French. *Sir M. Digby Wyatt.*

1050 PAIR OF EARRINGS and CROSS gold, thin repoussé work from Boulogne. French. *Sir M. Digby Wyatt.*

1051 CROSS, silver, open-work, set with crystals in projecting collets. Norman. *Sir M. Digby Wyatt.*

1052 PAIR OF EARRINGS, silver, open-work, set with crystals. Norman. *Sir M. Digby Wyatt.*

1053 CROSS and SLIDE, silver, open-work, set with clusters of crystals. Norman. *Sir M. Digby Wyatt.*

1054 NECKLACE, with cross pendent, silver and gold, open-work, set with crystals. Norman. *Sir M. Digby Wyatt.*

1055 PAIR OF EARRINGS, silver and gold, open-work, set with crystals. Norman. *Sir M. Digby Wyatt.*

1056 CROSS and SLIDE, gold, with perforated expanded ornament, set with crystals. Norman. *Sir M. Digby Wyatt.*

1057 CROSS and circular SLIDE, gold, open-work, thickly set with clusters of crystals. Norman. *Sir M. Digby Wyatt.*

1058 PAIR OF EARRINGS, silver, partly gilt, and set with two rows of crystals. Norman. *Sir M. Digby Wyatt.*

1059 CROSS and SLIDE, silver, the ends expanded, and the whole studded with crystals and small gold stars introduced. Norman. *Sir M. Digby Wyatt.*

1060 CROSS, Maltese form, silver, set with crystals, with pendant, from which three crystals hang. Norman. *Sir M. Digby Wyatt.*

1061 NECK-CHAIN, silver, with oval open-work ornaments. Norman. *Sir M. Digby Wyatt.*

1062 CROSS PENDANT, with upper portion in shape of a bow to match; open-work set with crystals. French (Norman). 18th century. *Mrs. Alfred Morrison.*

1063 PENDANT, silver open-work, set with crystals, with St. Esprit attached. French (Normandy). 18th century. *Mrs. F. Moggeridge.*

1064 CROSS and heart-shaped PENDANT, silver-gilt, formed of thin beaten-work, pattern the same on both sides, imitating the setting of facetted jewels; the heart-shaped pendant, ornamented with a great bunch of grapes and vine-leaves, in delicate repoussé work, and edged with corded ornament. Norman-French. Worn by the peasants of Normandy. Length, 5 in. *Mrs. Bury Palliser.*

1065 PAIR OF EARRINGS of thin beaten gold, in form of acorns. Norman-French. Worn by the peasants of Normandy. Length, 3½ in. *Mrs. Bury Palliser.*

1066 WEDDING GIRDLE, silver, open-work, each division having in centre a profile head.

1067 CLASP, circular, repoussé, gilt, with overlaid openwork. German, about 1600.

1068 CLASP, silver, pierced work, with rose in centre. German. *Sir M. Digby Wyatt.*

1069 BROOCH, gold, circular, repoussé open-work, with joined hands and true-lover's knot in centre. German. *Sir M. Digby Wyatt.*

1070 WAIST-BELT, CLASP, and TWO SLIDES, silver, chased with leaf-ornament and cherubs. *Sir M. Digby Wyatt.*

1071 WAIST-BELT, silver, and silver-gilt, stamped links, connected by bosses, circular clasp, open-work floral pattern. *Sir M. Digby Wyatt.*

1072 WAIST-BELT, gold, with plaques engraved with arabesques. *Sir M. Digby Wyatt.*

1073 NECKLACE, formed of gold beads, pierced and enriched with corded work. *Sir M. Digby Wyatt.*

1074 NECKLACE, formed of beads, every fourth one of gold, the rest of silver, enriched with corded work. *Sir M. Digby Wyatt.*

1075 BREAST-ORNAMENT, silver, of filigree and chain work, with pendant of two filigree crowns. German. *Sir M. Digby Wyatt.*

1076 BROOCH and PENDANT, silver, bow-shaped, filigree work, with flower in the centre. German. *Sir M. Digby Wyatt.*

1077 CLASP, silver, pierced work, with rose in centre. German. *Sir M. Digby Wyatt.*

1078 CHAIN, silver, open-work, with Bavarian medal attached, surrounded by wire-work and rosettes, set with garnets. German, 18th century; from Bavaria. *Mrs. E. Dent.*

1079 BRACELET, silver, in form of a wreath of vine-leaves and grapes, the latter represented in enamel and glass pastes of the natural colour. Southern German. Modern. *Mrs. E. Dent.*

1080 HAIR ORNAMENT, silver-gilt, formed of a flat blade, engraved, with open-work ornament at one end. Rhine peasant jewellery. *Mrs. E. Dent.*

1081 HEAD ORNAMENT, gold lace, and spangles set with imitation pearls.
FOUR HAIR-PINS, the heads formed of twisted gold-wire beads. Bavarian peasant jewellery. *Mrs. E. Dent.*

1082 PENDANT, silver, set with rose diamonds and rubies. 17th century. *Rev. James Beck.*

1083 PENDANT, silver open-work, parcel-gilt, set with small sparks of diamond. Flemish, from Brabant. *Mrs. E. Dent.*

1084 PAIR OF EARRINGS, long drop-shaped open-work, parcel-gilt, set with small sparks of diamond. Flemish, from Brabant. *Mrs. E. Dent.*

1085 PENDANT, silver, open-work, with gilt stars and diamonds set in projecting collets. Flemish. *Sir M. Digby Wyatt.*

XII.

No. 1086. Pair of Earrings, gold openwork, with diamonds. Flemish. SIR M. DIGBY WYATT.
,, 1062. Cross Pendant, with Bow to match. Norman-French. MRS. ALFRED MORRISON.
,, 1130. Pendant, openwork, pearls and garnet Italian. SIR M. DIGBY WYATT.
,, 1090. Pendant, gold openwork, with diamonds ; Earrings *en suite*. Flemish. SIR M. DIGBY WYATT.

1086 PAIR OF EARRINGS, gold, open-work, set with diamonds in projecting collets. Flemish. *Sir M. Digby Wyatt.*

1087 PENDANT, silver and gilt, open-work, in the shape of a crowned heart, set with small diamonds in projecting collets.
PAIR OF EARRINGS to match. Flemish. *Sir M. Digby Wyatt.*

1088 SLIDE, gold, of flat plates connected by filigree work, and pendant of a crowned heart and two arrows.
BROOCH and EARRINGS to match. Flemish. *Sir M. Digby Wyatt.*

1089 HEAD-DRESS, gold, consisting of a broad band to encircle the back of the head, terminating in rectangular ornaments, enriched with delicate filigree rosettes; side-pieces to match, having the surface covered with very delicate repoussé and filigree work. North Holland, modern.
PAIR OF EARRINGS and two HAIR-PINS to match. *Mrs. E. Dent.*

1090 PENDANT, gold, open-work, in form of a cross, with diamonds set in projecting collets.
EARRINGS *en suite*. Flemish. *Sir M. Digby Wyatt.*

1091 BUCKLE, silver, facetted in imitation of crystals. Flemish. *Sir M. Digby Wyatt.*

1092 PAIR OF EARRINGS, gold, open-work, flat pear-shaped, set with small sparks of diamond. (?) Flemish, 18th century. *Mrs. Alfred Morrison.*

1093 BROOCH, gold, repoussé, and filigree work.

1094 EARRINGS, with drops *en suite*. Dutch. *Sir M. Digby Wyatt.*

1095 BROOCH, gold, oval, of raised beaded-work pattern.
EARRINGS *en suite*. Dutch. *Sir M. Digby Wyatt.*

1096 SERIES OF ORNAMENTS belonging to Hungarian costume, in silver-gilt, set with red coral and pearls, the prominent portions ornamented with cameo heads carved in red coral; the whole enriched with filigree and corded-work; the belts having appliqué repoussé plaques of strap-work ornament, with Cupids, birds, and sea-monsters, in the style of the 16th century; the spurs in form of eagles' heads and wings. Hungarian, chiefly 18th century. *Mr. A. Goldsmid.*

1097 SWORD belonging to Hungarian costume; the hilt and mounting of the scabbard silver-gilt, ornamented with chased foliated patterns, and set with cameo heads in red coral. Hungarian, 18th century. *Mr. A. Goldsmid.*

1098 HAIR-PIN, silver-gilt, with large globular filigree head. Albanian, early 19th century. Length, 8¼ in. *Mr. Julian Goldsmid.*

1099 BROOCH, silver-gilt, circular, raised centre, surface covered with chased ornament. Albanian. Length, 3 in. *Mr. Julian Goldsmid.*

1100 CARTRIDGE POUCH, silver-gilt, enriched with chased ornament. Albanian. *Mr. Julian Goldsmid.*

1101 NECKLACE of 18 gold beads, ornamented with delicate overlaid corded work. Modern, from Janina. *Miss Keyser.*

1102 NECKLACE, silver gilt, consisting of sixteen large beads, formed of filigree work, with a central band of repoussé. Modern, from Janina. *Mr. R. H. Soden Smith.*

1103 EIGHT PENDENT BEADS, silver-gilt. From Janina, Dalmatia. Modern. *Mrs. Charles Keyser.*

1104 PAIR OF EARRINGS, gold, enamelled in black and white, the upper portions in form of negro heads, crowned; the pendants in dark blue, with small seed pearls. Probably Dalmatian. 18th century. *Mrs. E. Dent.*

1105 TWO BROOCHES, silver-gilt, filigree, with pendants terminating in small crosses.

PAIR OF LONG EARRINGS, formed of filigree and chain-work, terminating in small crosses. Modern Swedish. *Sir M. Digby Wyatt.*

1106 PENDANT, circular, silver-gilt, repoussé, set with coloured glass pastes, with circular pendent ornaments. Modern Scandinavian. *Col. A. Lane Fox.*

1107 BELT-CLASP (half), circular, silver-gilt, covered with raised wire-work and circular disks. Danish (Amoger), about 1750. *Miss S. J. Atkinson.*

1108 BROOCH, or Fibula, silver, hung with ornaments in wire-work. Norwegian (Hiterdale), 18th century. *Miss S. J. Atkinson.*

1109 BROOCH, silver, circular, button-shaped. Modern Danish (Copenhagen). *Mr. G. M. Atkinson.*

1110 BROOCH, silver-gilt, circular, filigree, with concave disk pendent. Modern Norwegian (Christiania). *Miss S. J. Atkinson.*

1111 BROOCH, silver filigree, heart-shaped, with pendants. Modern Norwegian (Hiterdale). *Miss S. J. Atkinson.*

1112 NECKLACE, silver-gilt, formed of open-work disks, chained together. Old Norwegian, 16th and 17th centuries. Part of the bridal jewellery formerly possessed by each parish in Norway. *Mrs. John Sparks.*

1113 BELT of red cloth, decorated with square silver ornaments and heart-shaped clasps.

COLLAR AND BODICE to match, decorated with silver repoussé and tinsel. Old Norwegian. Part of the bridal jewellery formerly possessed by each parish in Norway. *Mrs. John Sparks.*

1114 BRIDAL CROWN, formed of thin plates of silver-gilt of leaf pattern, hung with pendants and set with disks of coloured glass. Old Norwegian, about 1650. Part of the bridal jewellery formerly possessed by each parish in Norway. *Mrs. John Sparks.*

1115 BROOCH and pair of EARRINGS, silver, circular disks covered with filigree, with chain pendants. Modern Danish. *Sir M. Digby Wyatt.*

1116 NECK-CHAIN, silver, of nine chains, with clasp overlaid with gold and ornamented on the surface with filigree set with glass pastes; four pins of similar work, with broadly expanded heads, in which delicate filigree is inserted. Modern Italian. (?) *Mrs. E. Dent.*

1117 PAIR OF VERY LARGE EARRINGS, thin beaten gold 'navicella' or boat-shaped, with large pendants. Italian, worn by the [illegible]asants of Central Etruria, &c. *Col. A. Lane Fox.*

1118 HEAD-DRESS, silver, formed of a series of flat rac[illegible]ng pins or bodkins, fixed in cork, with pin beneath terminating in small [illegible]g-shaped ornaments. Modern Italian; from the Lakes (Lugano). *Mrs. E. Dent.*

1119 HAIR-COMB, silver, with high back, repoussé with figure of Cupid holding a heart in flames. Spanish. *Mrs. E. Dent.*

1120 PAIR OF EARRINGS, gold, open-work, crescent-shaped disks. Modern Portuguese. *Sir M. Digby Wyatt.*

1121 BRACELET, gold, with circular projections. Modern Portuguese. *Sir M. Digby Wyatt.*

1122 PAIR OF EARRINGS, very long drops with expanded centres, gold, set with amethysts, the drops and top formed of large and fine stones. Spanish; from Barcelona (Moorish design). *Mrs. E. Dent.*

1123 CROSS and PENDANT, gold, scroll open-work, set with emeralds in square projecting collets; the pendant adapted as a shoulder-knot, bow-shaped, closely set with small squared emeralds. (Plate-mark, a lion rampant.) Spanish, Valentian. Length, 4 in. *Mrs. Ford.*

1124 PAIR OF SHOULDER-KNOTS, silver-gilt, in the form of a bow of open work, and repoussé ornament, set with small emeralds. Spanish, Valentian, 18th century. Width, 2½ in. *Mrs. Ford.*

1125 PAIR OF EARRINGS, gold, scroll-work, each set with six emeralds in square collets. Spanish, Valentian, 18th century. Length, 1¼ in. *Mrs. Ford.*

1126 PAIR OF EARRINGS, silver-gilt, in form of a basket of flowers, of open-work and wire, ornamented with pendants of filigree work. *Mrs. E. Dent.*

1127 PAIR OF EARRINGS, silver-gilt, smaller, similar style. 18th century. Italian; peasant jewellery from Ischia. *Mrs. E. Dent.*

1128 PAIR OF EARRINGS, gold, circular, enriched with crosses of rubies and emeralds, and corded work, with three drops. Italian mediæval design. *Sir M. Digby Wyatt.*

1129 PENDANT, gold, open-work, set with pearls. Italian. *Sir M. Digby Wyatt.*

1130 PENDANT, gold, open-work, set with pearls and one garnet. Italian. *Sir M. Digby Wyatt.*

1131 PAIR OF EARRINGS, gold, open-work, enriched with enamel and small pearls, with three clusters of pearls pendent. Italian. *Sir M. Digby Wyatt.*

1132 PENDANT, gold, pierced-work, enriched with small garnets and four pearls. Italian. *Sir M. Digby Wyatt.*

1133 PENDANT and MALTESE CROSS, pierced-work, set with garnets and pearls. Italian. *Sir M. Digby Wyatt.*

1134 PAIR OF EARRINGS, crystal, enriched with foliated patterns inlaid, and gold tops, ornamented with emeralds and garnets. Italian. *Sir M. Digby Wyatt.*

1135 PENDANT, gold, open-work, with chain, black enamel. Italian. *Sir M. Digby Wyatt.*

1136 PENDANT, gold, delicate open-work, enamelled black and white. *Sir M. Digby Wyatt.*

1137 ROSARY and CROSS, gold, formed of gold beads, and open-work ornaments introduced. Spanish. *Sir M. Digby Wyatt.*

1138 PAIR OF EARRINGS, silver-gilt, star-shaped. Turkish, ornamented with coral and turquoise. *Mrs. E. Dent.*

1139 HEAD-DRESS, circular silver hollowed plate overlaid with stamped open-work, with filigree and enamelled top, the rim edged with hooks for pendants. Modern Albanian. *Mrs. E. Dent.*

1140 BROOCH, CHAIN, and PIN, silver, filigree; in the centre, the emblems of the Greek islands. Modern Greek; from Corfu. *Mrs. E. Dent.*

1141 SHAWL-BROOCH, silver-gilt, circular, repoussé, square centre, and chased floral ornament. Greek. *Sir M. Digby Wyatt.*

1142 SHAWL-BROOCH and CHAINS, silver, circular, compartments of ornament chased in relief, with acanthus border. Greek. *Sir M. Digby Wyatt.*

1143 WAIST-BUCKLE, silver, *en suite* with the last. Greek *Sir M. Digby Wyatt.*

1144 PAIR OF EARRINGS, silver, formed of two filigree balls. Greek. *Sir M. Digby Wyatt.*

1145 BUCKLE and CHAIN, silver filigree work, with lozenge-shaped projections. *Sir M. Digby Wyatt.*

1146 BELT, silver-gilt, chain-work and chased. Hungarian, 17th or 18th century. *Mrs. A. J. Lewis.*

1147 BELT, silver-gilt, chased and enriched with enamel and jewelled. Bohemian, 17th century. *Mrs. A. J. Lewis.*

1148 BROOCH, silver and gold, set with garnets and rough pearls, engraved turquoise pendant. Probably Hungarian, early 18th century. *H. R. H. Mary Adelaide, Duchess of Teck.*

1149 BRACELET, silver, of Toula work, in form of a strap. Russian. *Sir M. Digby Wyatt.*

1150 BRACELET, silver, pierced, Toula-work pattern, and Russian letters on circular disks. Russian. *Sir M. Digby Wyatt.*

1151 BRACELET, silver, fine filigree work, with gold filigree letters on semi-circular plate of silver. Russian (Caucasus). *Sir M. Digby Wyatt.*

1152 CLASP, silver filigree, with lozenge of Toula work in centre, and gold filigree flower at either side. *Sir M. Digby Wyatt.*

1153 BRACELET, silver, formed of filigree letters. *Sir M. Digby Wyatt.*

1154 PAIR OF EARRINGS and small BROOCH, gold, in form of Maltese crosses, enamelled white.

PAIR OF HEAD-ORNAMENTS, gold, enamelled in colours, with pearl pendants. Old Corfiote work. *Mr. C. J. Burgess.*

1155 NECKLET and pair of EARRINGS, glass pastes, set in gold open-work. *Mrs. M. E. Vere Booth Powell.*

ORIENTAL.

1156 ORNAMENT of gold, crescent-shaped, set with twenty-one diamonds, and having thirteen pearls pendent below with gold chain and loop of seed pearls for suspension. Indian. Presented to the Queen by the Imaum of Muscat in 1838. Length, 2¾ in.; breadth, 2¼ in. *Her Majesty the Queen.*

1157 BRACELET of gold, the outer edge surrounded by a string of pearls, both surfaces of the projecting angular band closely inlaid with shaped table-diamonds, somewhat pomegranate-shaped. Indian. Presented to the Queen by the Imaum of Muscat in 1838. Diam. 3 in. *Her Majesty the Queen.*

1158 BRACELET of gold, formed of four bands of woven chain-work passing through two ornaments, enamelled and jewelled with diamonds, the clasp set with nineteen diamonds, and richly enamelled at back. Indian. Presented to the Queen by the Imaum of Muscat in 1838. Length, 8 in. *Her Majesty the Queen.*

1159 CORONET of gold, a circlet set completely round with table diamonds, the back of the setting enriched with translucent enamels, surmounted by ornament consisting of pierced cabochon emeralds and pearls, alternating with settings, each holding eight table diamonds, the reverse enamelled as before. Indian. Presented to the Queen in 1838 by the Imaum of Muscat. Diam. 7½ × 6½ in. *Her Majesty the Queen.*

1160 PAIR OF EARRINGS, formed of very large pierced emeralds, surmounted by sprays of gold, each set with about seventy rose-cut diamonds. Indian. Presented to the Queen in 1838 by the Imaum of Muscat. Size of emerald, 1¼ × ⅞ in. *Her Majesty the Queen.*

1161 CORONET of gold, the circlet overlaid with pearls and supporting twelve pomegranate-shaped ornaments, each set with a ruby in the centre, surrounded by diamonds, finished above with a setting of rubies and pendent pearls, richly enamelled on the reverse with female portraits and flowers. Diam. of circlet, 3½ in. *Her Majesty the Queen.*

1162 CROWN. (Captured by Captain G. Jackson, 12th Bengal Cavalry.) Worn by Theodore on the occasion of his coronation at Axum. *Her Majesty the Queen.*

1163 TARBOOSH. Abyssinian. Mounted in silver filigree. *Her Majesty the Queen.*

1164 CROWN of Abyssinia; silver-gilt filigree work, set with coloured pastes, and small paintings under glass; taken in the capture of Magdala. Height, 13⅛ in. diam. 11 in. *Secretary of State for India.*

1165 STATE CAP of gilt metal, with feather ornament resembling turquoise enamel, hung with imitation stones and pearls. Chinese, stated to have been taken from the Summer Palace, Pekin. *S. K. M.*

1166 BANGLE, or ARMLET, gold, elaborately repoussé, and chased with monsters' heads, set with fine rubies. *Rev. Montague Taylor.*

1167 BANGLE, or ARMLET, gold, elaborately repoussé, and chased in form of monsters' heads, the eyes of emerald pastes. *Rev. Montague Taylor.*

1168 BANGLE, or ARMLET, gold, set with fine turquoises. *Rev. Montague Taylor.*

1169 BANGLE, or ARMLET, gold, set all round with rubies and diamonds alternately. Modern Indian. *Rev. Montague Taylor.*

1170 PAIR OF BANGLES, gold repoussé and boldly chased, terminating in monsters' heads, jewelled. Modern Indian. *H.R.H. the Princess Mary Adelaide, Duchess of Teck.*

1171 PAIR OF CLASPS, emerald centres over foil, jewelled with Oriental diamonds, richly enamelled at back. Modern Indian. *H.R.H. the Princess Mary Adelaide, Duchess of Teck.*

1172 BANGLE, gold, richly enamelled, and jewelled with diamonds. *Mrs. A. J. Lewis.*

1173 CROSS of steel, inlaid with gold in very delicate design. Modern Indian. Khooft Gari work. *Miss Agnes Keyser.*

1174 PAIR OF BELT-CLASPS, oval, steel, inlaid with delicate pattern in gold. Modern Indian. Khooft Gari work. *Mr. R. H. Soden Smith.*

COLLECTION OF ORIENTAL JEWELLERY. *Sir Charles Russell.*

1175 NECKLACE, PAIR OF BRACELETS, THREE BROOCHES, gold, set with rubies. Modern Indian.

1176 PAIR OF EARRINGS, gold, tassel-shaped, set with diamonds, rubies, and pearls. Modern Indian.

1177 NECKLET and PAIR OF BANGLES, set with emeralds. Modern Indian.

1178 NECKLACE of granulated beads. Modern Indian (Delhi).

1179 PAIR OF EARRINGS to match. Modern Indian (Delhi.)

1180 CHAIN, fine gold work.

1181 GOLA BANGLE, elaborately chased. Modern Burmese.
Sir M. Digby Wyatt.

1182 BANGLE, silver, penannular, open-work, repoussé, and chased with a corded pattern. Modern Indian. Diam. 4¾ in. *Rev. James Beck.*

1183 ARMLET, gold, chased with elaborate pattern composed of grotesque animals and scroll-work; in the centre a lion mask, set with rubies and emeralds, from which rises a bead of imitation emerald; three hollow gold balls, richly chased, hang within the armlet. Indian.
Miss Thomas.

1184 BANGLE, gold, repoussé and chased. Indian, about 1800.
Mrs. Marrable.

1185 BANGLE, or ARMLET, gold, beaded pattern. Indian, about 1800.
Mrs. Marrable.

1186 BRACELET, gold, with three miniatures representing Runjeet Sing and members of his family, set round with very delicate gold filigree work. Modern Indian (Delhi). *Mr. T. Barrett.*

1187 BRACELET, gold, the surface enriched with very minute and delicate filigree and wire-work. and set with three square pieces of aventurine glass pastes. Modern Indian (Delhi). *Mr. T. Barrett.*

1188 BROOCH, oval, gold, with minutely painted miniature in centre, set round with filigree. Modern Indian (Delhi). *Mr. T. Barrett.*

1189 SET OF GOLD ORNAMENTS consisting of NECKLACE, formed of thirteen portions united by fine chains, each composed of representations of scenes in Indian life, in very delicate gold open-work laid over bright green foil, and surrounded by fine filigree patterns; pendent lozenge-shaped brooch and bracelets of similar work, *en suite.* Indian (Delhi) of the present century. *Miss C. M. Powys.*

1190 BANGLE, gold, fine wreathed chain-work. Modern Indian.
Sir M. Digby Wyatt.

1191 BANGLE, gold, fine woven wire. Modern Indian. *Sir M. Digby Wyatt.*

1192 THREE GOLD BANGLES, repoussé and chased. Modern Indian.
Sir M. Digby Wyatt.

1193 BANGLE, gold, chain-work boldly chased; clasp set with four turquoises. Modern Indian. *Sir M. Digby Wyatt.*

1194 BANGLE, gold minute filigree work. Modern Indian.
Sir M. Digby Wyatt.

1195 BRACELET, gold filigree beads. Modern Indian.
Sir M. Digby Wyatt.

1196 NECKLACE, gold, every link hung with pendent pearls, with square gold amulet-case attached, the surface of the latter enriched with filigree work and set with pearls. Modern Indian (brought over by Earl Canning).
Countess of Cork and Orrery.

1197 NECKLET AND CHAIN, gold, delicately woven pattern, with close series of slender pendent ornaments, enriched with repoussé. Indian; chain probably of later date. *Mr. G. P. Boyce.*

1198 BROOCH, gold, jewelled with pearls and emeralds, and set with large carbuncle. Modern Indian (Gola). *Sir M. Digby Wyatt.*

1199 HEAD-BAND, gold, each division jewelled with small rubies, and terminating in a drop-shaped cabochon emerald. Indian, about 1800. *Mrs. Marrable.*

1200 HEAD-BAND, gold, repoussé, each division beautifully ornamented with delicate stamped patterns. Indian, about 1800. *Mrs. Marrable.*

1201 DAGGER-HILT, gold, repoussé, in form of a grotesque lion, jewelled with rubies. Indian, about 1800. *Mrs. Marrable.*

1202 FOUR BRACELETS, gold, richly enamelled in brilliant colours, the centre in form of monsters' heads, the whole surface enriched with diamonds. Modern Indian. *Mrs. Alfred Morrison.*

1203 NECKLET, gold, formed of beads of delicate filigree, with cross PENDANT of similar work. Modern Indian. *Mrs. Alfred Morrison.*

1204 BRACELET, gold, delicate filigree work. Modern Indian. *Mrs. Alfred Morrison.*

1205 NECKLACE, gold, wreathed chain-work, with filigree rosettes. Modern Indian. *Mrs. Alfred Morrison.*

1206 BRACELET, gold, each square division enriched with brilliant translucent enamel, and set with turquoise; united by chains of pearls. Modern Indian. *Mrs. Alfred Morrison.*

1207 LOCKET PENDANT, gold, enamelled and jewelled with cabochon rubies and small emeralds. Modern Indian. *Mrs. Alfred Morrison.*

1208 CLASP, gold filigree work, jewelled with rubies and pearls, and an emerald in the centre. Modern Indian. *Mrs. Alfred Morrison.*

1209 BROOCH, gold filigree, jewelled with turquoises. Modern Indian. *Mrs. Alfred Morrison.*

1210 PAIR OF EARRINGS, tassel-shape, of very delicate filigree work. Modern Indian. *Sir M. Digby Wyatt.*

1211 NECKLACE, CROSS, BROOCH, and EARRINGS, silver filigree. Modern Indian. *Sir M. Digby Wyatt.*

1212 BRACELET, gold filigree. Modern Indian. *Sir M. Digby Wyatt.*

1213 BRACELET, gold beads, repoussé and chased. Modern Indian. *Sir M. Digby Wyatt.*

1214 BRACELET, delicate filigree plaques, with diamond-shaped centre. Modern Indian. *Sir M. Digby Wyatt.*

1215 PAIR OF EARRINGS, gold filigree, the centres enriched with brilliant enamel. Modern Indian. *Sir M. Digby Wyatt.*

1216 BRACELET, gold filigree, in form of bow-knots. Modern Indian. *Sir M. Digby Wyatt.*

1217 BRACELET, gold filigree, in form of hemispheres. Modern Indian. *Sir M. Digby Wyatt.*

1218 BRACELET, filigree plaques. Modern Indian. *Sir M. Digby Wyatt.*

1219 NECKLET, set with amethysts and topazes. Indian. *Sir M. Digby Wyatt.*

1220 PAIR OF EARRINGS, gold filigree, with three pendent balls. Modern Indian. *Sir M. Digby Wyatt.*

1221 LOCKET, heart-shaped, green and blue enamel. Modern Indian (Scinde). *Sir M. Digby Wyatt.*

1222 GOLD CHAIN, very fine open-work with filigree clasp. Modern Indian. *Sir M. Digby Wyatt.*

1223 PAIR OF EARRINGS, gold, with corded ornament and pearl centre. *Sir M. Digby Wyatt.*

1224 SCENT-BOTTLE, delicate filigree work, gilt and jewelled. Oriental. *Mr. H. Vaughan.*

1225 THUMB-GUARDS (for protection against the bowstring), white jade, inlaid with gold and jewelled. Old Indian. *Mr. W. Tayler.*

1226 BUCKLE and FOUR BUTTONS, white jade, jewelled. Old Indian. *Mr. W. Tayler.*

1227 NOSE-RINGS (Nuth), nine, gold and other metals. Indian. *Mr. W. Tayler.*

1228 NECKLACE (Chumpa-Kullee), formed of gold pear-shaped drops strung together. Indian. *Mr. W. Tayler.*

1229 CHAIN, gold, rose pattern. Modern Indian (Trichinopoli). *Mrs. Thomas Fox.*

1230 GOLD CHAIN. Trichinopoli rose-pattern. Modern Indian. *Sir M. Digby Wyatt.*

1231 FOUR GOLD CHAINS, rose pattern, Trichinopoli, and fine filigree pattern. Modern Indian. *Sir M. Digby Wyatt.*

1232 BRACELET, gold chain-work, set with turquoise. Modern Indian. *Sir M. Digby Wyatt.*

1233 CROSS, BROOCH, AND EARRINGS, set with Cingalese jacinths. in gold filigree mounting. Modern Indian (Cingalese). *Sir M. Digby Wyatt.*

1234 BRACELET, gold filigree set with turquoise.
PAIR OF EARRINGS to match. Modern Indian. *Sir M. Digby Wyatt.*

1235 TWO PAIRS OF EARRINGS, gold. Modern Indian. *Sir M. Digby Wyatt.*

1236 PAIR OF BRACELETS, yellow tortoise-shell, with heart-shaped padlock fastenings. Modern Indian. *Sir M. Digby Wyatt.*

1237 PAIR OF EARRINGS, long tassel-shaped, delicate filigree, hung with small pearls. Modern Indian. *Sir M. Digby Wyatt.*

1238 BROOCH AND PAIR OF EARRINGS, filigree, set with amethysts. Modern Indian. *Sir M. Digby Wyatt.*

1239 NECKLACE, BROOCH, BRACELETS, AND CLASP, gold, of large beads covered with filigree, with tassel ornaments. *Sir M. Digby Wyatt.*

1240 PAIR OF BRACELETS, silver plaques, repoussé and chased. Modern Indian. *Sir M. Digby Wyatt.*

1241 TWO BROOCHES, gold filigree, one set with turquoise, one with rubies. Modern Indian. *Sir M. Digby Wyatt.*

1242 PAIR OF EARRINGS, gold, hung with small pearls. Modern Indian. *Sir M. Digby Wyatt.*

XIII.

No. 1243. Brooch and Earrings, filigree, disk-shaped. SIR M. DIGBY WYATT.
,, 1200. Head-band, gold, repoussé and stamped. Indian. MRS. MARRABLE.
,, 1199. Head-band, gold, each division terminating in an emerald. Indian. MRS. MARRABLE.

1243 BROOCH AND PAIR OF EARRINGS, disk-shaped, delicate filigree. Modern Indian. *Sir M. Digby Wyatt.*

1244 CROSS, gold, formed of filigree beads. Modern Indian. *Sir M. Digby Wyatt.*

1245 NECKLACE, gold, set with turquoise, with CROSS PENDANT and EARRINGS to match. Modern Indian (Delhi). *Sir M. Digby Wyatt.*

1246 PENDANT, rosette-shaped, jewelled with emerald and diamonds. Modern Indian. *Sir M. Digby Wyatt.*

1247 PENDENT LOCKET, circular, enamelled in brilliant colours. Modern Indian. *Sir M. Digby Wyatt.*

1248 LOCKET, circular, green gold, and white enamel. Modern Indian. *Sir M. Digby Wyatt.*

1249 NECKLACE of small pearls and turquoise, with fine turquoise enamelled pendants. Modern Indian. *Sir M. Digby Wyatt.*

1250 PAIR OF EARRINGS to fasten round the ear, gold enamelled. and set with turquoise, having pearls pendent. Persian. *Col. A. Lane Fox.*

1251 PAIR OF EARRINGS. *Mrs. A. J. Lewis.*

1252 NECKLACE, of rough Persian turquoises, with BRACELET, BROOCH PENDANT, and HAIR-PINS *en suite.* *Mrs. A. J. Lewis.*

1253 AMULET, very large turquoise, incised with verses from the Koran, mounted as a pendant. Ancient Persian. *Mrs. A. J. Lewis.*

1254 BRACELET, gold, formed of a series of narrow fillets, closely laid together, in the centre of each, ornamented with repoussé work. Modern Indian. *Mrs. John Hollond.*

1255 PAIR OF EARRINGS, bell-shaped, enriched with brilliant enamel, and having pearls pendent. Modern Persian. *Sir M. Digby Wyatt.*

1256 PENDENT JEWEL, delicate gold pierced work, in form of a small flat basket, which opens and closes with a chain, set with vitreous pastes in imitation of mosaics. Persian, present century. *Mrs. G. Gutch.*

1257 PAIR OF EARRINGS, lower portion dome-shaped, gold, enamelled in brilliant colours with flowers, hung with a series of small pearl pendants, rosette tops, enamelled with roses. Persian. *General Malcolm.*

1258 BRACELET, gold, richly enamelled with flowers in brilliant colours. Modern Persian. *Mr. J. Francis Austen.*

1259 BROOCHES of brass, very large and heavy; used for fastening the blanket by the women of Kanowi, a district between the Himalayas and Chinese Tartary. *Col. A. Lane Fox.*

1260 PAIR OF EARRINGS, long gold drop-shaped pendants of minute filigree, with squirrels. Modern Chinese. *Sir M. Digby Wyatt.*

1261 NECKLACE, of uncut rubies and pearls, decorated with feather-work, turquoise-coloured, set in gold. Chinese. *Mrs. A. J. Lewis.*

1262 BROOCH, rosette-shaped, of carved white jade, set with large uncut ruby and pearls, in gold mounting, enriched with turquoise-coloured feathers. Chinese. *Mrs. A. J. Lewis.*

1263 NECKLACE, formed of seed pearls, with two perforated feather disks and gold pendant set with amethyst, with three drops jewelled, with EARRINGS *en suite.* Chinese. *Lady Wyatt.*

1264 AMULET, gold enamel, set with turquoises; taken from the Summer Palace, Pekin. Chinese. *Mrs. Sassoon.*

1265 AMULET, gold enamel, set with turquoises; taken from the Summer Palace, Pekin. Chinese. *Mrs. Sassoon.*

1266 BROOCHES, eight, silver, chased, pierced and enamelled. Northern Shan States. *Major E. B. Sladen.*

1267 BUTTONS, twenty-four, silver, filigree and chased. Shan States and China. *Major E. B. Sladen.*

1268 NECKLACE, BRACELET, and BROOCH, formed of beads minutely carved from palm-nut. Chinese. *Mrs. Drury.*

1269 BROOCH, oval, cloisonné enamel, set in massive gold. Chinese. *Sir M. Digby Wyatt.*

1270 NECKLACE OF CRYSTAL BEADS, mounted in gold. Japanese. *Sir M. Digby Wyatt.*

1271 PAIR OF EARRINGS, crystal, mounted in bronze. Japanese. *Sir M. Digby Wyatt.*

1272 EIGHT BEADS, bronze, delicately inlaid with silver. Modern Japanese. *Mrs. A. J. Lewis.*

1273 BRACELET, bronze, each division elaborately wrought with ornament in various metals. Japanese. *Mrs. Chisholm.*

1274 SET OF TWENTY BEADS, formed of cloisonné enamel. Japanese. *Mrs. A. J. Lewis.*

1275 PAIR OF CIRCULAR FEATHER EARRINGS, with running ornament. Chinese. *Lady Wyatt.*

1276 NECKLACE, silver-gilt, formed of twisted ornaments, with pendants attached of filigree work, fastened on a leather band. Turkish. *Mrs. E. Dent.*

1277 NECK-ORNAMENT, EARRINGS, AND TASSEL, silver, chain and stamped work hung with small coins and coral beads. Turkish, from Asia Minor. *Mrs. E. Dent.*

1278 NOSE-RING, silver, plain hoop; bought from a Crimean peasant who had migrated to Wallachia. *Mrs. E. Dent.*

1279 BRACELET, silver, formed of a broad band of woven wire-work, clasp ornamented with niello. Modern Turkish (Trebizond). *Mrs. MacCallum.*

1280 BRACELET, silver, formed of wires closely woven and curved outwards; clasp ornamented with a stamped and chased pattern. Modern Circassian. *Mrs. MacCallum.*

1281 PENDANT, formed of a Turkish coin set in filigree, ornamented with seed pearls. Turkish. *Mrs. E. Dent.*

1282 PAIR OF EARRINGS, silver, rude workmanship; the pendants formed of pierced carnelians and amethysts, strung on wires, with a series of beaded silver ornaments. Wallachian. *Mrs. E. Dent.*

1283 EARRINGS, gold. Turkish. *Mr. W. Tayler.*

1284 BRACELET, gold filigree, set with sapphires, pale rubies, &c. Modern Turkish. *Lady Lechmere.*

1285 STAR-SHAPED EARRINGS, one of ruby-coloured glass pastes, the other garnet and white pastes. Modern Algerine. (?) *Mrs. M. E. Vere Booth Powell.*

1286 NECKLACE, composed of Venetian glass beads and amber, divided by large silver repoussé balls. Moorish. *Mrs. A. J. Lewis.*

1287 BRACELET, gold coins. Modern Egyptian. *Sir M. Digby Wyatt.*

1288 BRACELET, gold, fine chain-work. Modern Egyptian. *Sir M. Digby Wyatt.*

1289 PAIR OF EARRINGS, to fasten round the ear, of silver enamelled (?), with large tassels of coral and glass beads. North Africa. *Col. A. Lane Fox.*

1290 PAIR OF EARRINGS, gold, circular, filigree and bead work, with pendent disks, turquoise in centre. Modern Egyptian. *Mrs. Drury Fortnum.*

1291 BRACELET, gold, formed of three solid wires, twisted. Modern Egyptian. *Mrs. Drury Fortnum.*

1292 BRACELET, silver, of filigree and beaded work. Nubian. *Mrs. Drury Fortnum.*

1293 BELT, formed of square compartments enriched with silver filigree rosettes, and gilt studs. Circassian, 19th century. *Mrs. Alfred Morrison.*

1294 PAIR OF EARRINGS, silver, circular, the base expanded into a series of pyramidal ornaments. Modern Nubian. Diam. 3¼ in. *Lady Herbert of Lea.*

1295 PAIR OF EARRINGS, silver, lower portion expanded into an open-work pattern, with seven chains pendent. Modern Nubian. *Lady Herbert of Lea.*

1296 ANKLET, silver, broad band, engraved with lozenge diaper. Modern Egyptian. *Lady Herbert of Lea.*

1297 PAIR OF EARRINGS, silver-gilt, the lower portion formed of filigree balls, from which five coins depend. Modern Nubian. *Lady Herbert of Lea.*

1298 PAIR OF ARMLETS, silver, penannular, terminating in pine-apple shaped knobs. *Lady Herbert of Lea.*

1299 BRACELET, silver band, with series of projecting knobs. Modern Egyptian peasant jewellery. *Mr. G. P. Boyce.*

1300 THREE BRACELETS, horn, mounted in silver. Modern Arabic. *Mrs. MacCallum.*

1301 BRACELET, a silver band ¾ in. wide, hinged, ornamented with fourteen open-work semicircular projections, formed of twisted wires and rosettes, clasp set with turquoises. Modern Arabic (Mecca).
SIMILAR BRACELET, with 21 projections. *Mrs. MacCallum.*

1302 TWO BRACELETS, broad silver bands, hinged, the surface covered with ornament of wire-work, having projecting bosses round the centre. Modern African (Soudan). *Mrs. MacCallum.*

1302*a* BRACELET, silver-hinged, formed of filigree work. Modern African (Soudan). *Mrs. MacCallum.*

1303 THREE BRACELETS, silver, each formed of a band of metal divided into compartments by corded ornament, and having five projecting bosses. Modern Nubian. *Mr. C. P. Dawson.*

1304 BRACELET, broad silver band, overlaid with a lozenge pattern of twisted wire-work, and edged with beaded ornament. Modern Arabic (Mecca). *Mrs. MacCallum.*

1305 PORTION OF HEAD ORNAMENT, gold, in form of front of a tiara, set with pale turquoises, engraved with Turkish characters. Modern. Length, 6½ in.; height, 2½ in. *Mrs. Thornhill.*

1306 BRACELET, silver-gilt, formed of seven chains. From Beyrout.
BRACELET, silver, ornamented with a series of pyramidal projections, composed of six small pellets, supporting a larger one in the centre.
Mrs. MacCallum.

1307 PAIR OF EARRINGS, silver, with globular open-work ornament, and corded work twisted round the shank.
PAIR OF EARRINGS, silver, rude workmanship, finished with facetted ornament. From Mecca. Arabic. *Mrs. MacCallum.*

1308 TWO BRACELETS, silver, rudely ornamented with large angular projections. Abyssinian.
RING, silver, high projecting bezel, set with carnelian and ornamented with wire-work. *Mrs. MacCallum.*

1309 FOREHEAD ORNAMENT, composed of a disk of gold, ornamented in repoussé work, with pyramidal projections, and hung from pieces of mother-of-pearl and red glass beads. Abyssinian. (?)
Mrs. MacCallum.

1310 AMULET-CASE, silver, with pendants, attached by chains, and suspended from a necklace of beads of coral, silver, carnelian, and glass. From Upper Egypt. *Mrs. MacCallum.*

1311 ARMLETS (two), massive, silver-gilt, cable pattern; one terminating in facetted knobs. Modern Cairene, after a Soudan pattern.
Mrs. J. R. Haig.

1312 PAIR OF SILVER BRACELETS, broad bands rudely chased, ornamented with bosses of coral. From Kabylia.
SILVER BRACELET, ornamented with repoussé work. Probably from Morocco.
SILVER BRACELET, ornamented with patterns in wire, the interstices coloured red, yellow, and green. From Algeria.
TWO PAIRS OF EARRINGS. Algerine. *Mr. Stewart Sutherland.*

1313 HEAD-ORNAMENTS, silver, having amulet-cases pendent, the ends formed of penannular brooches; rude workmanship, ornamented with bosses of red coral and silver coins.
ORNAMENT for breast and shoulders of similar workmanship.
TWO PAIR OF EARRINGS and circular Fibula, or brooch, to match. From Kabylia. *Mr. Stewart Sutherland.*

1314 HORN, or head-ornament, formed of delicate open-work of silver wire, with portions of similar work for attaching it to the head. Worn by the Algerine women. Algerine work. Height, 2 ft. 10½ in.
Mr. Stewart Sutherland.

ADDENDA.

1315 EARRING, silver filigree and repoussé. Sicilian. *Mrs. Ford.*

1316 TWO PAIRS OF EARRINGS, silver, drop-shaped, with centre in form of a tassel of small bells. Sicilian. *Mrs. Ford.*

1317 PAIR OF EARRINGS, silver, double-bulb pendants, pierced. Italian. *Mrs. Ford.*

1318 CROSS PENDANT, silver repoussé, in form of facetted stones. Italian. *Mrs. Ford.*

1319 PAIR OF EARRINGS, silver, drops of chain ornament. Italian. *Mrs. Ford.*

1320 PAIR OF EARRINGS, with triple pendants to centre-piece, egg-shaped, in open-work. Italian. *Mrs. Ford.*

1321 PAIR OF EARRINGS, gold, open-work, cross-shaped, with rosette tops, set with diamond sparks. French (Cauchoise). *Mrs. Ford.*

1322 BREAST ORNAMENT, expanded cross-shaped, delicately pierced, set with sparks of crystal or diamond. French (Cauchoise). *Mrs. Ford.*

1323 ST. ESPRIT PENDANT, of delicate pierced work, richly jewelled with diamonds, rubies, &c. French (Cauchoise). *Mrs. Ford.*

1324 HEART PENDANT, of thin silver repoussé. French (Breton). *Mrs. Ford.*

1325 PAIR OF EARRINGS, silver, fleur-de-lis pendants. Italian. *Mrs. Ford.*

1326 TWO PAIRS OF EARRINGS, silver, with triple drop-shaped pendants from crescents. Italian. *Mrs. Ford.*

1327 BELT, massive silver, flat chain-work, with raised diaper, clasp elaborately engraved. *Mrs. Ford.*

1328 CHATELAINE, with watch attached, enamelled in bleu-de-roi; case enriched with monochrome enamel of female figure emptying a cornucopia. English, 18th century. *Mr. J. W. Singer.*

1329 INSECT, with outspread wings, gold, enamelled, and richly jewelled with diamonds, rubies, and opals. 17th century. *Marquis of Exeter.*

1330 EYE-CUP, formed of a large carbuncle jewelled round the edge, supported by a silver statuette resting on a base, also of carbuncle. 17th century. *Marquis of Exeter.*

1331 SMALL OVAL BOX of agate, the lid jewelled and set with a large facetted garnet. 17th century. *Marquis of Exeter.*

1332 NECKLET of a chain of emeralds, with stars and pendant of the same. 18th century. *Marquis of Exeter.*

1333 PAIR OF EARRINGS to match. Venetian. *Marquis of Exeter.*

1334 PAIR OF BRACELETS, very delicate gold chain-work, with emerald rosette clasps. Venetian. *Marquis of Exeter.*

1335 PAIR of very delicate gold NECK-CHAINS, with diamond clasps. Venetian. *Marquis of Exeter.*

1336 BELT-BUCKLE, gold, set with emeralds. English, 18th century. *Marquis of Exeter.*

1337 NECK-CHAIN, gold, of five rows, formed of very minute beads of extremely delicate workmanship. Venetian. *Marquis of Exeter.*

1338 WATCH, case formed of translucent blue enamel, encircled by large diamonds indicating the position of the hours; arrow-shaped diamond hands. Made by Breguet of Paris. French, beginning of present century. *Marquis of Exeter.*

1339 NECKLACE, red carnelian beads with cross pendent, set with pearls and mounted in gold filigree. Indian. *Marquis of Exeter.*

1340 BRACELET, gold, clasp set with three fine peridots, surrounded by diamonds, mounted in filigree. Modern English. *Marquis of Exeter.*

1341 PENDENT JEWEL, gold, open-work, globular, with oviform top, supported by three scroll ornaments, the whole elaborately enriched with various coloured enamels. French, about 1550. *Marquis of Exeter.*

1342 PENDENT JEWEL, gold, enamelled, in form of a horse, on which a Cupid is seated, jewelled with rubies, diamonds, and emeralds, with three pendent pearls. Florentine, 16th century. *Marquis of Exeter.*

1343 PENDANT, in form of a sword, gold, enamelled and jewelled with turquoise. Late 16th century. *Marquis of Exeter.*

1344 SPOON, bowl formed of agate, handle richly enamelled, jewelled, and mounted with pearls. Italian, 16th century. *Marquis of Exeter.*

1345 RING, gold, set with intaglio on sardonyx of eagle's head, surrounded by small brilliants. 18th century. *Marquis of Exeter.*

1346 RING, gold, with cameo of a swan on onyx of three strata, set round with brilliants. About 1790. *Marquis of Exeter.*

1347 RING, gold, set with chrysoprase, surrounded by small brilliants. Late 18th century. *Marquis of Exeter.*

1348 WATCH, cases elaborately enamelled within and without; on the back is the subject of 'The Judgment of Paris.' English, 18th century. *Marquis of Exeter.*

1349 PAIR OF EARRINGS, formed of garnets with circular tops and drop pendants. 18th century. *Marquis of Exeter.*

1350 PENDENT JEWEL, formed of diamonds, and a carbuncle in the centre. The diamonds were presented in a diamond snuff-box by the Emperor of Russia to Richard Ford, Esq. who designed the pendant. *Mrs. Ford.*

1351 LUNETTE, gold; a thin semi-lunar plate, delicately engraved along the edges with pattern composed of fine lines. Ancient Celtic. "Found 22 years since in the parish of St. Juliot, near Camelford, Cornwall, four feet below the surface, in draining a marsh." *Mrs. Hayter.*

1352 TIARA, gold, entirely studded with three rows of emeralds, polished *en cabochon*, and bordered above and below with drop-shaped amethysts. Indian. *Mrs. Hayter.*

1353 BELT, silver divisions on leather, each ornamented with lozenge pattern and nielloed. Modern Georgian. *Mrs. Hayter.*

1354 SHOULDER-KNOT, entirely formed of fine brilliants; length, 6¼ inches. Presented to the late Field-Marshal Beresford by the Portuguese army, 1816. *Mr. A. J. B. Beresford Hope.*

1355 BROOCH, formed of a ruby engraved in cameo with head of Jupiter Serapis, set round with diamonds. Italian, 17th century.
Mr. A. J. B. Beresford Hope.

1356 SCENT-BOX, gold, delicate filigree, in form of fruit, leaves, and buds, jewelled with turquoise and amethystine crystal, with yellow silk tassel attached. Taken from the Summer Palace, Pekin, and believed to have belonged to the Empress of China. *Mr. A. J. B. Beresford Hope.*

1357 LADY'S GIRDLE, of silver repoussé, corded and filigree work, in compartments joined by rosettes, with pendent silver-mounted stiletto. Circassian. *Lady Mildred Beresford Hope.*

1358 NECKLACE, formed of red carnelian beads, gold-mounted to represent bunches of currants.
EARRINGS to match. English, early present century.
Lady Mildred Beresford Hope.

1359 CROSS, formed of white banded agates in gold mounting. 18th century.
Lady Mildred Beresford Hope.

1360 ECARTE PURSE, of gold open-work, delicate leaf and flower pattern, jewelled with turquoises. Made from a Persian model, beginning of present century. *Lady Mildred Beresford Hope.*

1361 BRACELET, gold, scale-pattern; in the clasp is an enamelled portrait, by Essex, of Field-Marshal Beresford; the lid encrusted with turquoises and set with a large and splendid brilliant. English, about 1853.
Lady Mildred Beresford Hope.

1362 BRACELET, gold, of cinque-cento pattern, enriched with various coloured enamels, jewelled with turquoises, diamonds, and rubies; chains with pendants attached to the fastening. English (Storr & Mortimer), about 1842. *Lady Mildred Beresford Hope.*

1363 BRACELET, formed of three chains of turquoises and diamonds, with clasp, trefoil-shaped, of the same. Modern Russian, from Exhibition of 1851. *Lady Mildred Beresford Hope.*

1364 STANDING SCENT-BOTTLE, silver, repoussé and jewelled; in the centre a carving in fine red coral, surrounded by animals and foliage in relief. Probably Flemish, 17th century.
Lady Mildred Beresford Hope.

1365 PIN, with head in form of a parrot seated on a perch, encrusted with pearls, diamonds, and rubies. French, formerly the property of Queen Marie Amélie (sold after 1848). *Lady Mildred Beresford Hope.*

ASHMOLEAN MUSEUM OXFORD

1366 NECKLACE, with pendent cross of delicate silver filigree.
BROOCH, PAIR OF EARRINGS, AND BRACELETS, *en suite*. Modern Indian. (?) *Lady Mildred Beresford Hope.*

1367 OVAL INTAGLIO, on carnelian; engraved by C. Brown. English, late 18th century. *Miss Etheldreda Beresford Hope.*

1368 INTAGLIO, on fine brown sard, mounted in enamel, and jewelled with small brilliants. Modern. *Lady Ida Hope.*

1369 WATCH, case enamelled with figure subjects, and a hunting subject within. French, early 18th century. *Miss Etheldreda Beresford Hope.*

1370 PENDENT JEWEL, arranged as a ribbon slide, gold, delicate open-work, jewelled with diamonds and emeralds, and having three pearls pendent. German (Viennese), 17th century. *Mrs. Henry Willett.*

1371 NECKLET AND PENDANT, silver, open-work of elegant design, jewelled with garnets. 18th century. *Mrs. Henry Willett.*

1372 PAIR OF EARRINGS to match Necklet, silver, jewelled with garnets. 18th century. *Mrs. Henry Willett.*

1373 NECKLET AND CROSS pendent, gold, set with fine garnets.
PAIR OF BRACELETS AND EARRINGS to match. *Miss Willett.*

1374 PENDENT HEART-LOCKET, in open-work setting, jewelled and interlaced with a scroll enamelled in white, and bearing the inscription, '*Heureux si en retour vous donne votre amour.*' English, 18th century. *Mrs. Henry Willett.*

1375 NECKLET, gold, open-work, enriched with filigree and rosettes of ruby and green enamel; in the centre an hexagonal ornament. Modern Italian. *Louisa Lady Ashburton.*

1376 PAIR OF EARRINGS to match Necklet, open-work, filigree-work, enamelled. Modern Italian. *Louisa Lady Ashburton.*

1377 BROOCH, gold, bordered with filigree-work, jewelled; in the centre a heart's-ease and forget-me-not in turquoise and enamel. Modern Italian. *Louisa Lady Ashburton.*

1378 PAIR OF BRACELETS, gold, delicate perforated-work, enamelled in black and white; the centre of each link jewelled with a small ruby. Venetian, in the style of the late 16th century. *Louisa Lady Ashburton.*

1379 CHAIN, gold, very fine woven-work, Trichinopoli pattern, in six cords, united by chased and repoussé clasps. Modern Indian. *Mrs. Edw. Maberly.*

1380 PAIR OF EARRINGS, long silver pendants set with small diamonds. 18th century. *Mrs. Edw. Maberly.*

1381 PAIR OF EARRINGS, silver, set with crystals, fleur-de-lis tops, star pendants. 18th century. *Mrs. Edw. Maberly.*

1382 PENDANT formed of a fluted cylinder of red coral, hanging from a jewelled crescent-shaped top, and terminating in a tassel-ornament, enamelled blue. Algerine. *Mrs. Edw. Maberly.*

1383 SMALL BROOCH, knot-shaped, silver, set with pale aquamarines. 18th century. *Mrs. Edw. Maberly.*

1384 RING, gold (Jewish ceremonial marriage-ring), ornamented with filigree and enamelled. Venetian, 16th or 17th century. *Mr. John Brogden.*

1385 NECKLET and small pendant attached, delicate gold filigree enriched with blue, white, and pink enamel, in small rosettes. Venetian, 17th century. *Mr. John Brogden.*

1386 CARVING, in onyx of several strata; in the centre is a representation of Venus and Mars beneath a net, to whom Vulcan is drawing the attention of the deities of Olympus, represented by busts surrounding the net. Italian, by Calabresi. *Mr. John Brogden.*

1387 SCARABÆUS in red sard, with intaglio of a quadriga; antique Etruscan; mounted as a massive ring in antique style by Mr. J. Brogden. *Mr. John Brogden.*

1388 BULLA-LOCKET, gold repoussé, enamelled and enriched with delicate corded ornament; in centre a figure of Iris. Modern English. *Mr. John Brogden.*

1389 PENDANT, oblong, mounted in gold, painted in enamel with groups of cupids and goat after a fresco discovered at Pompeii. Modern English. *Mr. John Brogden.*

1390 NECKLET and PENDANT, silver-gilt open-work, jewelled with turquoises, garnets, and rough pearls.
NECKLET, silver-gilt, formed of oblong divisions, jewelled with turquoise and garnets.
BRACELETS, small BROOCH, and two PENDANTS, of similar style.
PENDENT BROOCH, leaf-pattern, jewelled with rubies, emeralds, and an opal, and having a large drop-shaped turquoise attached. Hungarian, 18th century. *Lady Mildred Beresford Hope.*

1391 CHATELAINE, silver-gilt, enamelled and jewelled open-work, the upper portion representing a mermaid, the body composed of baroque pearls and having chain pendants attached, terminating in dark pearls. Hungarian, 17th century. *Lady Mildred Beresford Hope.*

1392 BRACELET, silver-gilt, formed of hemispherical bosses of open-work, enamelled and jewelled with carbuncles and turquoises.
SIX BROOCH PENDANTS, and ribbon slides, *en suite.* Hungarian, late 17th century.
PENDANT, open-work, jewelled with turquoises, emeralds, and rubies, and having a carbuncle pendent. 17th century.
Lady Mildred Beresford Hope.

1393 CHATELAINE, silver-gilt open-work repoussé, enamelled with rosettes and flower wreaths, and jewelled with turquoises.
BRACELET, jewelled with diamonds and small rubies. Hungarian.
BOUQUET-HOLDER, silver-gilt, jewelled with garnets, &c. Hungarian.
Lady Mildred Beresford Hope.

1394 BRACELET, gold, enamelled, and ornamented with five circular disks, jewelled with diamonds, rubies, sapphires, and pearls.
Messrs. Watherston.

1395 BADGE, gold, circular, enamelled, and having a bow of diamonds at the top. Worn by successive Ladies Williams Wynn as Patronesses of the Cycle, a club established in 1710 to further the cause of the exiled House of Stuart. *Lady Watkin Williams Wynn.*

1396 PECTORAL CROSS, formed of diamonds, the ends terminating in stars jewelled with emeralds and topazes. Probably early 18th century.
Mrs. Edw. Maberly.

1397 BROOCH, silver, the centre an oval aquamarine, at either side an almandine garnet.
SMALL CROSS, set with facetted Bohemian garnets. *Mrs. Edw. Maberly.*

1398 RING, gold, Giardinetti type, open-work bezel, set with shaped diamonds. English, 18th century. *Mrs. Edw. Maberly.*

1399 PENDENT JEWEL, gold open-work; in the centre, a large heart-shaped diamond, mounted with brilliants and green enamel; beneath it a swan in white enamel, with five pearls pendent. Made by Bertuzzi in London.
Messrs. Watherston.

1400 FOUR PENDENT ORNAMENTS, of various forms, composed of pearls baroque, mounted in gold, and jewelled. 17th century.
BROOCH, in form of a female head, carved in jacinth, mounted in gold.
Mr. George Bonnor.

1401 TIARA, formed of cameos on onyx, mounted in gold filigree.
NECKLACE, BROOCH, AND EARRINGS, *en suite.* Modern Italian.
Hon. Mrs. Mostyn.

1402 SPOON, agate, mounted in gold and enamelled; the handle finished with a helmeted head and scroll ornament. Italian, 17th century.
Mrs. Henry Hope.

1403 SEAL of lapis-lazuli, handle formed of a bust of Minerva in gold, enamelled in colours; the face carved out of a jacinth-coloured garnet. German, 17th century. *Mrs. Henry Hope.*

1404 PENDANT, lozenge-shaped, with open scroll border, set with four diamonds; in the centre a cameo on onyx of a female head, in 16th-century ruff; pearl drops at the angles. 16th century. *Mrs. Henry Hope.*

1405 PENDANT, representing an enamelled female figure mounted on a dragon, the body of which is composed of a large pearl baroque, and is jewelled with diamonds and rubies; the figure holds a shield, with onyx cameo of a blackamoor's head. Italian, 16th century.
Mrs. Henry Hope.

1406 PENDENT JEWEL, gold, enamelled in compartments, with pearl drops; on one side is the head of our Saviour in enamel, on the other the Blessed Virgin, with inscription around, 'Regina Cœlorum.' French, 17th century.
Mrs. Henry Hope.

1407 LARGE PENDENT JEWEL, gold, angular pattern in open-work, enamelled and enriched with diamonds, rubies, and pearls; in the centre a star of diamonds, and a cabochon sapphire drop beneath. Probably German, 16th century. *Mrs. Henry Hope.*

1408 PENDENT JEWEL, gold, open-work, enamelled and jewelled with diamonds and rubies; in the upper part two doves hold a wreath over a ruby heart. Probably German, 16th century. *Mrs. Henry Hope.*

1409 PENDENT JEWEL, in form of a galley, enamelled and jewelled, surmounted by two dragons' heads, in the style of the Indian bangles. Probably Italian work. *Mrs. Henry Hope.*

1410 PORTION OF A GOLD NECKLACE, set with scarabæi and antique vitreous pastes. Antique Etruscan. *Mrs. Henry Hope.*

1411 TWO JEWISH CEREMONIAL WEDDING RINGS, gold, enriched with filigree work and enamel. 16th or 17th century. *Mrs. Henry Hope.*

1412 BOX of lapis-lazuli, with cameo on onyx in lid.
BOX made of the wood of the 'Victory,' with miniature of the death of Nelson, by J. Turneau. *Rev. W. B. Hawkins.*

1413 GOLD-ENAMELLED CROSS, of the Order of 'The Thistle.' *Rev. W. B. Hawkins.*

1414 GOLD-ENAMELLED CROSS, of the Order of 'The Cross of South Brazil.' *Rev. W. B. Hawkins.*

1415 GOLD-ENAMELLED CROSS, of the Order of 'St. Stanislas, Poland.' *Rev. W. B. Hawkins.*

1416 LARGE CROSS, silver-enamelled, of the Order of 'The Temple.' *Rev. W. B. Hawkins.*

1417 'THE DEVONSHIRE GEMS.' Collection of upwards of 400 Cameos and Intaglios, Finger-Rings, and a few other ornamental objects. This Collection was formed in the last century by William Cavendish, third Duke of Devonshire. Eighty-eight, including some of the finest Cameos, have been withdrawn from it and mounted in enamelled gold as a parure. *Duke of Devonshire, K.G.*

The following are some especially worthy of note:—

[*The marginal Nos. refer to the ivory labels to the left of each gem.*]

1 THESEUS standing regarding his father's sword, intaglio on a large red sard, with the name of the owner, 'KASCAE,' in large bold letters. Greco-Roman work.

3 INTAGLIO on sard, head of a youthful Roman. Greco-Roman.

8 INTAGLIO on rich-coloured sard, head of Medusa in profile. Fine Greek work.

14 INTAGLIO on fine red sard, Scylla slaying a mariner. A splendid Greek work.

17 INTAGLIO on ruby sard, bust of Psyche.

18 INTAGLIO on red jasper, young female bust, inscribed ΡΟΥΦΕΙΝΑ. Greco-Roman.

23 ACHILLES CITHARŒDUS in intaglio on red sard, with signature of Pamphilus, ΠΑΜΦΙΛΟΥ.

28 INTAGLIO on large dark sard, a seated Victory, with her hands bound, struggling to rise; vigorous work.

30 INTAGLIO of a Bacchante. Antique paste.

32 INTAGLIO on large and white-banded black agate; Diomede, Master of the Palladium. Signed, 'Gnæus.'

46 INTAGLIO on very dark sard, a muse seated in a chair tuning her lyre. A superb early Greek work of unusual size, the stone square, with rounded corners; an Etruscan border round the margin.

52 INTAGLIO on splendid red sard, portrait bust of Augustus. A fine work of large size. Greco-Roman.

96 INTAGLIO head of Nero and Poppæa on a very fine antique emerald paste.

109 INTAGLIO on pale golden sard, female portrait bust.

186 INTAGLIO on red sard, head of Socrates.

196 INTAGLIO on reddish-brown sard, a large very fine head, representing Tiberius when young.

290 INTAGLIO fragment in dark onyx, a cow lying down, inscribed ΑΠΟΛΛΟΝΙΔΟΥ. 'This celebrated fragment, which bears the signature of one of the most famous engravers of antiquity mentioned by Pliny, was purchased by the Duke of Devonshire, who formed this collection, of Baron Stosch, for the inordinate sum of one thousand pounds.'

297 CAMEO in sardonyx of two layers, a highly-finished imperial female head.

344 BEAUTIFUL CAMEO in onyx of two layers, dark flesh-coloured and white, bust portrait profile to the right of Louis XII. of France (1498–1515). A most exquisite and important contemporary work of about 1500, by an Italian artist.

362 HEAD of Alexander as Jupiter Ammon. An admirable work in very low relief on carnelian.

363 A SUPERB INTAGLIO in the most lustrous and beautiful red sard, a head of Priam, with the signature of the antique engraver Aetion (ΑΕΤΙΩΝΟϹ).

381–383 TWO CAMEO HEADS of Hercules, of early work.

400 and 495 CAMEOS in the finest Oriental onyx of three strata: one, a head of Apollo laureated, a splendid gem of the Ptolemaic period; the other conjoined heads of Apollo and Diana; a work of the same period.

435 CAMEO on onyx of three layers; head of Medusa; a very fine early Greek work.

428 CAMEO on onyx of two layers; head of an Emperor in high relief.

466 CAMEO, fragment in sardonyx of two layers; head of an Emperor.

491 CAMEO in fine Oriental onyx of three strata; an imperial bust portrait.

527 CAMEO in chalcedony; a head of a panther carved in full relief.

Among the examples of cinque-cento work may be mentioned the engraved crystal plaques, No. 390, signed by Giovanni Bernardi del Castel Bolognese, and 496, the work of Valerio Belli, called Vicentino. No. 225 is a small cameo bust of Oliver Cromwell on onyx; a contemporary work.

Amongst the FINGER-RINGS may be noted:—

321 A SCARABÆUS in gray and white onyx of three strata, in its antique ring of massive gold thickened and expanded at the shoulders; a most important example.

412 A splendid specimen of a large gold RING of the best Italo-Greek work; the hoop formed of delicately woven corded pattern, the large deep bezel enriched with exquisite applied ornament in minute threaded work; perhaps the finest ring of its type known.

143 RING, with intaglio of female head chased on the gold of the bezel, is of antique Greek type.

32 AN INTAGLIO of beautiful antique work on banded onyx, is set in a massive gold ring.

524 A most remarkable RING, has the bezel representing a cupid's head, chased in full relief on the solid. Roman.

149 A SMALL GOLD RING, the square bezel engraved with a dolphin, and the hoop formed of triple-beaded pattern.

117, 147, set with antique Cameo, 176, 199, 201, 217, 327, 545, and 556 are antique Roman, for the most part of the 2nd and 3rd centuries; 217 has the hoop of open-work.

567 is a very interesting Mediæval RING of rude workmanship, formed of electron, or gold much alloyed with silver, on the circular bezel is a head in intaglio, and in rude lettering VIVAT . . . .; the shoulders have pellets at the side of the hoop; the date would appear to be about the 7th or 8th century.

441 is a good example of the iconographic type of English RING; engraved on the bezel with figures of saints. 15th century.

365 is a massive gold RING, shoulders and hoop chased; Gothic inscription within the hoop; a fine English 15th-century signet.

281 is a massive SIGNET of the 16th century.

562 is a SIGNET with shield of arms engraved on the under-side of a thin piece of rock crystal, and coloured. English, late 16th or beginning of 17th century.

COLLECTION OF FORTY-THREE INTAGLIOS and CAMEOS.
Among them may be noted: — *Lady Fellows.*

1418 Portrait Head of a Roman personage, carved in high relief in root of amethyst.

1419 Intaglio on pale amethyst, head of a laughing Faun. Antique Roman.

1420 Intaglio on red sard, Hercules seated before Omphale, who holds his club and lion's skin; behind her a column, on the top of which is seated a small figure of Eros shooting an arrow at Hercules. Antique Græco-Roman.

1421 Small oval Intaglio on pale red sard, Victory sacrificing a bull. Antique Græco-Roman.

1422 Intaglio on pale golden sard, Female figure playing a double pipe. An elegant work, probably late Greek.

1423 Intaglio on golden sard, Ajax supporting the body of Patroclus. Græco-Roman.

1424 Intaglio on translucent chalcedony, an Athlete holding a strigil, with various objects in the field, surrounded by Etruscan border. A fine example of archaic Greek work.

1425 Intaglio on fine red sard, Cupid holding a wreath, mounted on a galloping horse. Beautiful antique Roman.

1426 Intaglio on red sard, profile Head of Apollo laureated, with lyre in the field. Fine Græco-Roman.

COLLECTION OF FINGER-RINGS. *Lady Fellows.*
Among them:—

1427 Massive gold Signet, of the 16th century, with crest of a Pelican and the initials 'W. B.'

1428 Massive Signet, gold, boldly chased, with head of Henri IV. on the bezel.

1429 Signet, gold, with intaglio on agate of Henry VIII., with initials 'H. R.'

1430 Jewish Ceremonial Wedding Ring, richly enamelled in colours.

1431 Iconographic Ring, gold, with figure of St. George on the bezel; inscribed within the hoop '*Tout pur vous*,' in Gothic letters. 15th century.

1432 Collection of CAMEOS and INTAGLIOS, set as Rings, chiefly of the 17th and 18th centuries; one carved on a fine emerald with subject of the Annunciation. Florentine, 17th century.

1433 ONYX BUST OF A LADY in high relief, with ruff, blue enamelled cap bordered with small diamonds; the whole mounted as a brooch, surrounded by fine brilliants. The Cameo is late 16th-century work. *Lady Fellows.*

1434 FEMALE BUST, carved in golden sard, with turban, necklace, and bodice of diamonds. Probably French, 17th century.

1435 PAIR OF BUCKLES and three small BROOCHES, set with diamond pastes, one with opaline pastes. *Lady Fellows.*

1436 THREE SILVER MEMORIAL MEDALLIONS of Charles I. and II.; Three gold filigree Miniature Frames, containing Miniatures of King Charles, Henrietta Maria, and Richard Cromwell, by Samuel Cooper. *Lady Fellows.*

1437 MINUTE WATCH, gold, adapted as a brooch, set round with small diamonds; small gold Watch-case, with silver dial; small Magnifying Glass, in gold-enamelled case; silver-gilt Scent-box, in shape of a book, German, beginning of 18th century. *Lady Fellows.*

1438 RIBBON SLIDE, with small enamel of female head set round with pearls.

1439 VINAIGRETTE, oval, with open-work covers, suspended by a chain from a finger-ring. *Lady Fellows.*

1440 GOLD RING, with minute portrait of George IV. shown beneath a flat diamond, and surrounded by small brilliants. English, early present century. *Lady Fellows.*

1441 BOX, gold, with miniature portrait in enamel by Zincke of Mary of Modena, set round with diamonds and rubies; ivory Patch-box, with figure subject carved in relief, formerly belonging to Marie Antoinette, containing small gold finger-ring, given by her to one of her attendants. *Lady Fellows.*

1442 OVAL BROOCH, formed of a cameo on onyx of a dancing female figure, set round with small brilliants. 18th century.

1443 CAMEO, on onyx, female portrait in the 16th-century costume, set in gold frame enriched with brilliant enamels. *Lady Fellows.*

1444 GOLD CASE of delicate filigree, with topaz studs; Case, shagreen, containing scent-bottles, &c. mounted in gold; Bangle of carved rock-crystal, terminating in monsters' heads. Indian. *Lady Fellows.*

1445 CIRCULAR FIBULA, silver-gilt, open-work, with raised bosses; in the centre a figure of the Virgin and Child. Scandinavian, 18th century. *Lady Fellows.*

1446 LARGE GOLD BULLA of thin plates, the upper portion having a pattern in repoussé, with twisted wire for suspension. Formerly belonged to Dr. Conyers Middleton; purchased at Horace Walpole's sale at Strawberry Hill. *Lady Fellows.*

1447 RING, gold, set with a ruby, surrounded by the Garter, crowned, with motto, '*Dieu et mon Droit*,' on the hoop. Presented by Prince Charles Edward to Sir Watkin Williams Wynn. *Sir Watkin Williams Wynn.*

1448 PAIR OF EARRINGS of ribbon onyx, presented by Flora M'Donald to Frances, Lady Williams Wynn, in 1745. *Sir Watkin Williams Wynn.*

1449 GOLD ORNAMENTS, probably of the 6th century A.D., found in a grave in Northern Italy, consisting of;
Circular FIBULA, inlaid in compartments with thin slices of garnet over gold foil.
CROSS, Maltese form, of thin gold, edged with punched ornament.
RING, gold, formed of a flattened coil widely expanded on one side, with beaded wire ornament, and pattern produced by punch marks.
PIN, gold, terminating in a hand, between the forefinger and thumb of which seems to have been a pearl, now decayed.
Four small hollow BEADS, gold. *Mr. Alexander Nesbitt.*

1450 LARGE RING of thin gold, set with an intaglio on very fine red sard, oval, of most unusual size, representing a figure of Abundantia beside an altar; the edge of the setting slightly beaded; the stone held in its position by thin points of gold. This most important gem is of early Greek work, and is in its original gold setting. Purchased in June, 1845, at Milo, where it had been found in 1844, within a short distance of the theatre, near the position in which the Venus of Milo had been discovered about thirty years previously. *Capt. Spratt.*

1451 CIRCULAR INTAGLIO, on chalcedony, of a bull held by a standing figure; the stone pierced; probably Phœnician. *Capt. Spratt.*

XIV.

Cameo, onyx, 'Triptolemus presenting Wheat-ears to Ceres.'

Cameo, sardonyx, Augustus Cæsar deified. Antique Roman.

Cameo, sardonyx, female portrait. Antique Græco-Roman.

Cameo, sardonyx, Bacchanal subject.

Cameo, sardonyx, Claudius Cæsar. Antique Roman.

Cameo, sardonyx, hymeneal procession of Cupid and Psyche. Italian, cinque-cento work.

Cameo, onyx, Aurora in a biga.

DUKE OF MARLBOROUGH, K.G.

(*See* p. 108, No. 1485)

1452 PIN, with ornament in form of a pelican. *Lady Augusta Cadogan.*

1453 RING, with Death's head. *Lady Augusta Cadogan.*

1454 PENDANT, with gold neck-chain attached, open scroll border, enamelled and set with diamonds and rubies with pearl drops; in the centre is a turquoise cameo portrait of Queen Elizabeth. Length, 2 in. English, 16th century. This beautiful little jewel is stated to have been preserved in the family of the present owner since the time of Queen Elizabeth, who was present at the christening of its first owner.
Miss Elizabeth Wild.

1455 NINE CAMEOS on fine pieces of turquoise, groups of Cupids, &c., elaborately carved; each set round with diamonds.
Hon. R. Baillie Hamilton.

1456 BADGE, St. George, elaborately jewelled. *Mr. H. W. F. Bolckow.*

1457 CHATELAINE, with watch attached, jewelled with diamonds. 18th century. *Dowager Countess of Craven.*

1458 CHATELAINE and watch appended, enriched with blue enamel. 18th century. *Mr. J. W. Singer.*

1459 SILVER GIRDLE, stated to have been found about 1867 buried in Central India. *Mrs. C. A. Lyall.*

1460 CHATELAINE, gilt metal, chased, with étui, &c.; subject of Apollo and Daphne at the top. 18th century. *Mrs. Wyatt.*

1461 CHATELAINE, gilt metal, chased with étui, &c., with seated figure of Diana at the top. 18th century. *Mr. G. D. Rowley.*

1462 CHATELAINE, with watch-case in blood-stone, jewelled with rubies and diamonds. English, early present century. *Countess of Cadogan.*

1463 CHATELAINE, with watch, both set with bloodstone, and jewelled with diamonds; a seal pendent, with Cupid and lamb in white enamel.
Dowager Countess of Craven.

1464 WATCH, with key, back enamelled on blue ground, with subject of a young man addressing a girl with flowers in her apron, set round with pearls. 18th century. *Rev. S. L. Sainsbury.*

1465 BROOCH, pietra-dura work of jessamine and forget-me-not, mounted in gold, with vine-leaves and grapes in relief. Modern Italian.
Lady Wyatt.

1466 BROOCH and pair of EARRINGS, mosaic, mounted in malachite, and set in gold, with vine-leaves and grapes in relief. Modern Italian.
Mrs. Davis.

1467 BROOCH, with cameo on onyx, female profile head, mounted in gold, with vine-leaves and grapes in relief. *Mrs. Davis.*

1468 BROOCH, of lapis-lazuli, red jasper and malachite. Modern Torquay work. *Baroness Burdett-Coutts.*

1469 BROOCH, of topaz, coloured glass pastes and small bluish chalcedonies. 18th century. *Baroness Burdett-Coutts.*

1470 COLLECTION OF ORNAMENTS, formed of glass pastes, mother-o'-pearl, &c., consisting of NECKLET and 14 pairs of EARRINGS.
Mrs. M. E. Vere Booth Powell.

1471 COLLECTION of 39 CAMEO BUSTS, carved in red coral. Italian.
Baroness Burdett-Coutts.

1472 NECKLACE, of red coral, with six classical medallion busts. Present century. *Miss Jane P. Fergusson.*

1473 BRACELET, gold open-work, with ruby and green enamel clasp, set with six pearls, and a fine garnet in the centre. *Lady Wyatt.*

1474 BRACELET, BROOCH, and PAIR OF EARRINGS, gold, enriched with glass mosaics. Modern Italian. *Mrs. Davis.*

1475 TWO ETUIS, of chalcedony. 18th century. *Baroness Burdett-Coutts.*

1476 TWO CLASPS, for a Hungarian cloak, gold, circular open-work, elaborately enamelled in colours, in the cinque-cento style, in the centre of each a large brilliant. Made for Count Palffy by Messrs. Garrard. *Messrs. Garrard.*

1477 THREE BOXES, one of smoke quartz (cairngorm), one gold. *Baroness Burdett-Coutts.*

1478 TWO NECKLETS, enamelled, formed of portions of Bilston enamels on metal, painted in colours. English, 18th century. *Mrs. Latty Bickley.*

1479 TWO NECKLETS, silver filigree, with crescent-shaped pendants attached, hung with coins and small disks. Modern Syrian. *Mrs. MacCallum.*

1480 BRACELET, silver-corded pattern in a triple band, with plain edges. Modern Egyptian. *Mrs. MacCallum.*

1481 THREE BRACELETS, silver, stamped, and chased with angular projections. *Mrs. MacCallum.*

1482 BRACELET, gold, broad band, with two lines of openwork, and three rows of pointed projections. Modern Zanzibar. *Mrs. MacCallum.*

1483 BRACELET, silver band, of chain and rosette pattern, with circular pendent ornaments, with hollow balls and chains. *Mrs. MacCallum.*

1484 CROSS, enamelled and enriched with diamonds, rubies, sapphires, emeralds, and pearls. Cinque-cento style. *Messrs. Garrard.*

1485 THE 'MARLBOROUGH' COLLECTION of Cameos and Intaglios of antique, Renaissance, and 18th-century work, containing upwards of 700 specimens. This Collection includes the Arundel Collection, made in the time of Charles I., the Bessborough Collection, and that made by the 3rd Duke of Marlborough in the last century. *Duke of Marlborough, K.G.*

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